

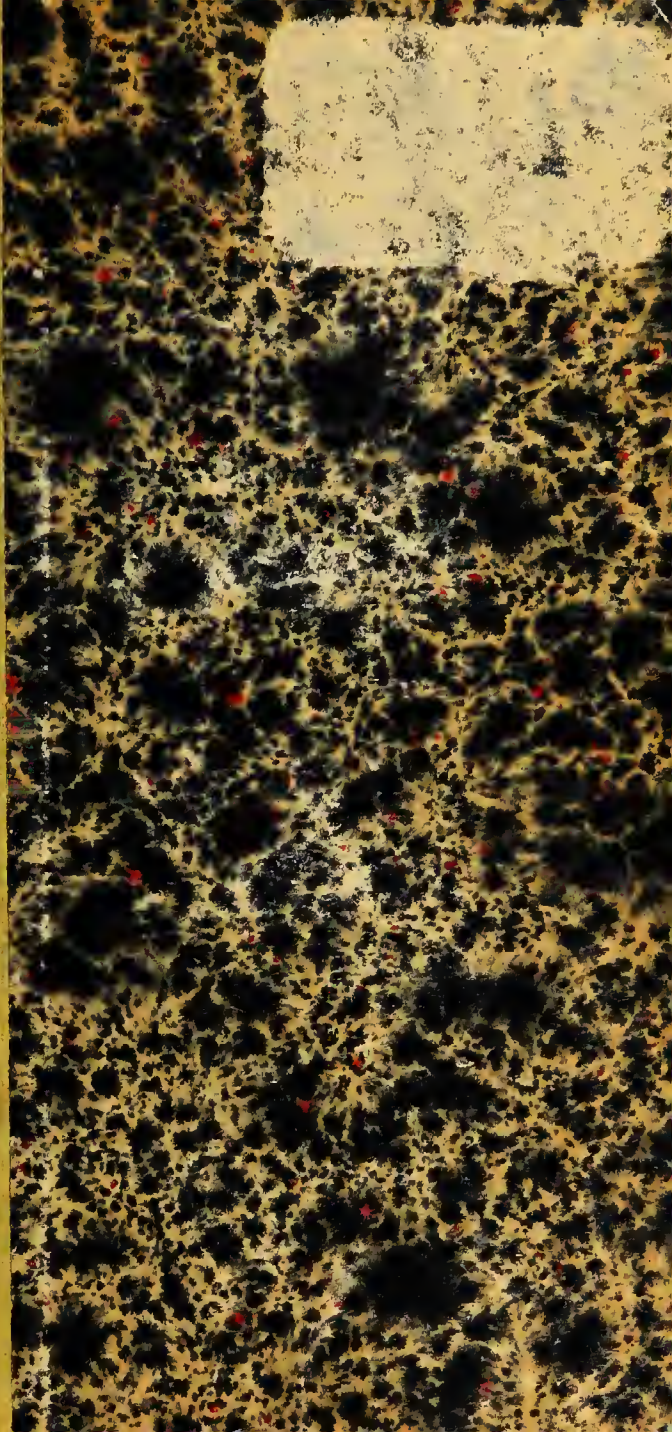
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RICHARD WAGNER.

THE
MASTERSINGERS OF NÜRNBERG.

A GUIDE TO THE MUSIC AND THE DRAMA.

TRANSLATED BY

CARL ARMBRUSTER

FROM THE GERMAN OF

HEINRICH WILSING.

*WITH MUSICAL ILLUSTRATIONS AND A TABLE OF LEADING
MOTIVES.*



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PREFACE.

THE author of a work, which is to facilitate the understanding by the public of one of Wagner's Musical dramas, is compelled to say a word of explanation, nay of justification. It is a precarious undertaking, and one easily giving rise to misjudgment, to attempt to describe by mere words the effect of a work of art. The effect of every art-work should be solely produced by the work itself and this refers, before all others, to a musical art-work which, being a product of the most personal art (*der innerlichsten aller Künste*), appeals directly to the feelings. Works, like the present, therefore appear at first sight to be either superfluous or to give proof to the statement, that Wagner's works are so complicated that their understanding requires the most detailed study. Both suppositions are incorrect. Wagner's creations are of course perfectly intelligible themselves; yet, on the other hand, I believe that through the literature of "Guides" an enhancement of the enjoyment of the works is rendered possible to many people.

A well-known critic has used a comparison, which seems to me to be so appropriate, that I cannot help adducing it here. If we step into one of our large gothic cathedrals, let us say Cologne Cathedral, we feel the most powerful emotion. The columns and pillars

which ascend heaven-ward, the arches and vaults above us in giddy heights, and the mystic twilight which falls through the stained windows, all unite to form a picture, which captivates the mind and which is so overwhelming, that in the general impression we can at first not perceive any details. Only after a prolonged sojourn the wealth of beautiful details, which previously escaped us, is revealed to our eyes in ever increasing profusion.

The spectator of one of Wagner's Musical dramas will, at first, be in an exactly similar position. Always supposing that his mind is without prejudice and that the performance is a good one, the first impression will be so overpowering, that the innumerable beautiful details will be lost in it. If then we hear the same work again and again, the effect will become clearer, deeper and more durable every time; each theme, each beautiful feature in the poetry and music will be familiar to us and without trouble we can then abandon ourselves to the charm of enjoying the work as fully and completely as the Master has conceived it.

Now what is the scope of the present and of similar introductions? It is to render it possible that the spectator, who in the bustle of every-day life often wants opportunity and inclination to witness repeated performances of Wagner's works may, at his first visit, obtain that heightened and more durable impression, which otherwise he would gain only after repeated hearings.

That this view about the scope of the "Guide" literature is thoroughly in keeping with Wagner's own ideas upon the subject, may be gathered from the words by which he introduces his Explanation of Beethoven's Eroica-Symphony. (Ges. Schriften, vol. V, page 219.) He says there that he wrote this introduction to Beethoven's work

“with the intention and in the belief, that it would facilitate the understanding of many listeners, to which they by themselves could attain only after frequently repeated hearings of specially vigorous performances of the work”.

May this little book produce the intended effect upon a great many visitors of the Festival plays, and may it do its part in making the most genial (*gemüthvollste*) work of the Master the favorite opera of our nation.

BERNBURG, March 1888.

HEINRICH WILSING.

INTRODUCTION.

The origin of Master-singing. *)

IN the intellectual life of nations an uninterrupted change may be noticed, similar to the one through which in the course of years summer and winter follow each other in endless succession. After a period of growth, which produces the most fragrant blossoms, an icy winter follows, during which the mental life of entire nations appears to be stagnant.

Our German nation has hardly lived through a more glorious intellectual spring than in the time of the Empire of the house of Hohenstaufen. The tree of the splendid Imperial house spread far its protecting branches and beneath them the flower-garden of knightly poetry grew to unheard-of magnificence. The powerful German popular epics, the Nibelungenlied, Gudrun, Parcival, the tender blossoms of the genial art of Minne-singing, these are the fruits of the first classical period of our literature, in which the names of Wolfram von Eschenbach and of Walter von der Vogelweide are brilliantly con-

*) For this historical retrospect, which seemed to me to be indispensable to the understanding of the Mastersinger drama, I have consulted the works of Vilmar, Franz Hirsch and Joh. Scherr.

spicuous. A brave and knightly spirit, deeply religious feeling, rapturous veneration of the fair sex, and finally the motley and phantastic world of the East, which the crusades had unravelled, these were the elements which gave birth to the knightly Court-poetry, which flourished most splendidly in the twelfth and thirteenth centuries.

When in the year 1268 the last descendant of the art-loving and brilliant Imperial house laid his head upon the block, the gradual downfall of knightly poetry commenced. The autumn of minne-singing shows already the unmistakable signs of beginning decay: the preponderance of form over contents. The most important representative of mature minne-singing, the singer Frauenlob of Mayence, shows a distinct predilection for playing with artificial forms at the expense of their tenor. It is significant that later on the Mastersingers traced back the origin of their "holdselige" (blissful) art to this very Frauenlob.

With the end of the thirteenth century begins one of the saddest periods in the history of our nation's culture, a time, which in the fullest measure merits the designation of "the dark Middle Ages". The political conditions were as unfavorable as possible: first the troubled times of the Interregnum, then the reign of Rudolf von Habsburg and his successors, who were certainly interested in the increase of their personal power, but who had scarcely any sympathy with the intellectual life of Germany. The noble, aristocratic knighthood sank down so low as to become a band of plundering highwaymen, and in their castles Poetry could not find a home any more than at the courts of princes.

About the middle of the fifteenth century the first ray of light, the herald of a new dawn, penetrates the terrible darkness in which Germany had been wrapt for more than a century: it was the invention of the art of

printing. Soon afterwards an event happened, which set its stamp upon the whole period then commencing, viz: the taking of Constantinople by the Turks. The Byzantine men of science, driven away by this occurrence, wandered into western lands and here kindled the torch of that classical research, which was to form the foundation of a more humane age and which alone rendered possible the world-rescuing deed of the reformation. At the end of the fifteenth century the all-important trans-oceanic discoveries were made, which immeasurably widened the horizon of the west-European world, which opened new roads to commerce, and which, before all else, caused the intellectual point of gravity of our nation to change its place completely.

The courts of princes and the castles of knights are no longer the centres spreading the light of culture, but the vigorously flourishing towns and cities. And yet even in this century of the reformation, so brightly illumined by the light of a new intellectual elevation, poetry does not attain to any considerable development. The serene and romantic conception of life, which knightly poetry had generated, did not return, but in its place there arose a cool, matter-of-fact way of thinking, which left but little room for poetry.

That is the period during which Master-singing was developed, the period which forms the background for Wagner's drama. When knightly poetry decayed, the stream of the art divided into two branches. True and popular poetry disappeared among the people, like a river which is swallowed up by the ground, in order to re-appear later on in the shape of the German Volkslied; artistic poetry fled from the castles of the knights to the citizens of the towns: courtly Minne-singing re-appears as civic Master-singing. If we contemplate the brilliant picture of knightly poetry, endowed with all its romantic

charm, such as it is shown to us in "Taunhäufer", then we must own that from an artistic point of view the art of the Mastersingers was only a caricature of that of the Minnesingers. The honest craftsmen could of course faithfully imitate the external forms of their models, but the light and graceful style of courtly poetry assumed, in their hands, a coarse and stiffly pedantic character. And yet it is a pleasant picture, which here present itself at the threshold of a new era; because these old Masters, who, of an evening, after their day's work was done, met in cheerful companionship to take pleasure in "blissful" (holdselige) poetry, were German to the core. Hans Sachs says truly of the art of the Mastersingers:

"If not so honoured as of yore,
"When courts and princes prized her more,
"In troublous years all through
"She has been German and true."

The Mastersinger-Guild.

The rules and customs of the Mastersingers are so clearly shown in Wagner's drama, one might say they are represented with such photographic fidelity, that here we need refer to them but briefly. — As already stated, the Mastersingers traced back the origin of their art to Master Frauenlob of Mayence. At any rate the Mayence Guild was the oldest one. The principal centres of Mastersinging were the South German Imperial cities (Reichsstädte): Mayence, Frankfort, Nürnberg, (Nuremberg), Regensburg (Ratisbon), Augsburg and Ulm. In the rich and art-loving city of Nürnberg a particularly vigorous cultivation of the art of Mastersinging arose, when the only true poet, whom this city produced, Hans Sachs, became the teacher of a numerous class of pupils.

The Mastersingers were principally artisans and hence they applied the guild-life of their craft to their singing guild. As in their trades they had apprentices, journey-men and masters, these grades were equally introduced into their singing guild, with the master-dignity as the highest grade. By the side of the principals of the guild, the office of Marker was specially important, inasmuch as he was the judge of singing, appointed by the guild, and he had to note down the mistakes and to pass the judgment. In this he was guided by the "tabulature", in which all rules and laws of Mastersinging were enumerated. The meetings, during which candidates were admitted, were generally held in the church on Sunday afternoons. The Royal Singer David was the patron saint of the Master's art and a gold medal bearing his portrait was the highest Singer's prize. The form of the Mastersong, which was called "bar", was a close imitation of the Song of the Minnesingers; there were three parts in every bar, the two "Stollen" (or stanzas) which were constructed alike, and the "Abgesang" (or aftersong). The subjects were principally of a biblical nature. The numerous song-forms, which differed from one another in their construction and melody, were called "Töne" and "Weisen" (tones and modes) and the most curious names were given to them. The Master-dignity could be obtained only by the inventor of a new "tone".

The above may enable the reader to understand the literary and historical back ground, which plays such an important part in Wagner's drama. Let us now turn to the action of the piece.

Wagner's "Mastersinger" Drama.

The first sketch of the drama "The Mastersingers" falls into the year 1845, into the period following the

completion of "Tannhäuser". Wagner had written this work in the most glowing excitement, one might say with his very heart's blood; only after the work was done he journeyed to Marienbad by way of relaxation. Here he soon felt in a light and joyous mood, during which the idea occurred to him to let the agitating Tannhäuser tragedy be succeeded by a merry satirical piece. The contest of Singers upon the Wartburg was to be supplemented by an amusing counterpart in the contest of the honest craftsmen of Nürnberg. The sketch was soon finished, when a new and more powerful subject took hold of the Master's mind, "Lohengrin" to wit. — Seventeen years elapsed before the sketch then made was taken up again. The most German work of the most German master could only be executed upon German soil. When in 1862 the leave to return to his native land was at last granted to the banished artist, he began working at the poetry and music of the "Mastersingers". The score was finished in 1867 and chronologically it therefore stands next to "Tristan". In the following year that celebrated first performance under Wagner's own direction took place at Munich, which will ever remain unforgotten as marking an epoch in the history of art. —

After this retrospect we now turn to the contents of the drama and here we follow, on the whole, the first sketch of 1845, mentioned above.*)

From the group of Mastersingers we specially note three persons as standing in the foreground of the action: Beckmesser, the marker, Pogner, the rich goldsmith, and Hans Sachs, the poetical cobbler. All the less pleasant and, at the same time, comical features of Mastersinging are embodied in the person of the Marker. The narrow-

*) Eine Mittheilung an meine Freunde (a communication to my friends). Ges. Schriften vol. IV, page 349.

minded illiberality, the most matter-of-fact conception of poetry, attaching itself only to forms, are here united with unmeasured vanity, thus forming a figure, which thanks to the exquisite humor which pervades it, has not a repulsive but only an infinitely comical effect. By way of contrast to this the good features of Mastersinging find their embodiment in Veit Pogner. It is true that he is not a poet, but he is a typical citizen of rich, art-loving Nürnberg. Impelled by warm love of art, he offers the hand of his only daughter Eva and all his wordly possessions as prize for the master who shall be victorious in the contest on St. John's day. Lastly, Hans Sachs is "the only truly original and productive figure" in the circle of Mastersingers. As a true poet, nay as unquestionably the most eminent poet of the sixteenth century, he stands in complete opposition to the dull and craftsman-like conception of poetry, to which all the other Mastersingers adhere. But not only as a poet, also as a man Hans Sachs is a splendid and thoroughly sympathetic figure. Mild and kind, with a hearty interest in the fate of his fellow creatures, on the other hand deriding their weaknesses with happy humor and masterly irony, a warm patriot and an enthusiastic defender of intellectual progress, Hans Sachs is, of all the characters we meet with in the works of Wagner, probably that one, which stands nearest to our hearts on account of its undisguised naturalness and humaneness.

The action begins on the afternoon of St. John's eve. Before the Master's guild Pogner has announced the high prize he offers to the victor. Beckmesser hopes for certain to gain the hand of Eva in the contest. Then he finds an unexpected rival in Walter von Stolzing. Inspired by the old Minnesingers and songs of heroes, the knight has left his poverty-stricken and decaying ancestral castle, with a view of learning the art of Mastersinging

at Nürnberg. If Hans Sachs represents the newly arising spirit of the period, then Walter is a late descendant of the long-defunct poetry of the knights; all the brilliant qualities of the serene, joyous, romantic and knightly period of Minnesingers are again revived in him. Having, upon his lonely castle, lived more in intercourse with the Singers of the past than with actual reality, he believed that he would find a kindred circle in art-inspired Nürnberg. But his aristocratic and noble mind was naturally repulsed by the pedantic spirit of the Mastersingers. Then the flame of a consuming passion is kindled in the heart of the impetuous, romantic youth. Impelled by this he condescends to step down into the sphere of the Master's guild. In order to be able to win the hand of Eva, he applies for admission to the guild. Admitted to the examination, he sings an enthusiastic song, which however arouses the Marker's constant disapprobation, so that before he has half finished he has already failed. Hans Sachs is the only one, who, with a clearer insight, has recognized the value of this art; in him Walter has gained a friend.

The knight, despairing of obtaining the hand of his beloved in the contest, makes an attempt to elope with her in the evening. Sachs frustrates this with a view to his welfare and finds an opportunity, at the same time, of grievously vexing the Marker. The latter stations himself before Eva's window in the night in order to sing to her, as a serenade, the song with which he hopes to be victorious in the contest. Sachs, who sits at work before his workshop, at once begins to sing loudly too. At last he promises to the luckless fellow to stop singing, on condition of his being allowed to mark in his way the faults he would find in the Marker's song, viz. by strokes of his hammer upon the last. Beckmesser sings, often interrupted by the hammer strokes of Sachs,

who finally holds up the finished shoes in triumph. Meanwhile David, Sachs's apprentice, has noticed the serenade-singing and believing that it is addressed to Magdalena, his beloved and Eva's intimate friend, he flings himself furiously upon the Marker. From all sides the neighbours, disturbed in their sleep, rush upon the scene. A general free fight ensues, which is terminated by the approach of the night-watchman. In the confusion Sachs draws the knight into his house and Eva, half fainting, is carried home by her father.

The next morning, that of the festival of St. John, Walter, encouraged by Sachs and instructed by him about the rules of Mastersinging, sings a wonderful Mastersong, which Sachs eagerly writes down. Soon afterwards the Marker appears. Meditating disconsolately about a new song, he finds the song of the knight and, following an inspiration of the moment, he puts it into his pocket, believing that it is a competitive song by Sachs. The latter, building his plans upon his conviction of the incapacity of Beckmesser, makes him a present of the song and leaves him in the belief that it is by himself. The Marker, before the public assembly of Masters and people, now sings the poem of the knight in so disfigured a manner and to such an unsuitable tune, that he fails decisively. Enraged, he accuses Sachs of deceit in having foisted upon him his bad song. Sachs declares that the song is good, only that it must be sung correctly. The Masters then consent that he who knows how to sing the song properly and thus reveals himself as its author, shall be adjudged the victor. Upon Sachs's request Walter advances; he sings the song and wins the prize and the bride. But he rejects the Master-dignity, which is now offered to him. Then Sachs again steps in as conciliator. With fervent words he defends the Masters and convinces

the knight. Joyfully Masters and people repeat the last sentence of his address:

“Though should depart
“The pride of holy Rome,
“Still thrives at home
“Our sacred German Art!”

In conclusion only a few words regarding the allegorical meaning of the “Mastersinger” drama. The contrast between the narrowminded art-pedantry of the Mastersingers and the freely arising art, as embodied in Walter and Sachs, obviously forms a parallel to the combat, which Wagner’s own art had to fight out with the no less narrowminded Marked-dom of our time. That, when sketching the “Mastersingers”, Wagner was guided by the conscious intention of writing an ironical satire upon the state of modern art, is evident from his own words.

“Out of the ironical consciousness of the artist, who, with his ideal, had to face a public which misunderstood him and an inimical host of critics, there arose now, during a sojourn for my health at a Bohemian bathing-place, the sketch of the Mastersingers.”*)

Are not passages, like the following, exact counterparts of the reproaches, which narrowminded and prejudiced critics have addressed to Wagner’s art from the beginning and continue to repeat even now:

“Not one full close, no grace notes, you see!
“And not a trace of melody!”

And further:

“Who’d call that a song
“Tis shockingly wrong!”

*) Rich. Wagner’s autobiography pag. 35.

And would one not like to call out, like Sachs, to our modern musical infallibles:

“One way you measure solely
“A work that your rules do not fit;
“Resign your own views wholly,
“Some other rules apply to it!”

In another passage we seem to hear Wagner’s own voice when he lets Sachs say:

“The melody do you think no matter?
“Both words and notes should fit in song.”

And is it not again Wagner himself, who has loved and honored our great masters Mozart, Beethoven, Weber, as deeply as hardly anyone else has done, out of whose very heart these wonderful words are spoken:

“Honour your German Masters
“If you would stay disasters!”*)

If to day already we may, with sincere joy, recognize that the wall, which the inimical Markerdom of our days had erected between the heart of the German nation and its great master, begins to fall down, then let us hope that the Wagnerian art work, in the noble and pure form in which it is cultivated at Bayreuth, will before long attain that triumph, which the enthusiastic knightly singer foresees:

“From gloomy thicket breaking
“Behold the screech-owl swoop,
“With circling flight awaking
“The raven’s croaking troop!
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“Up then roars,
“By golden pinions stirr’d,
“A wondrous lovely bird.
“Each brightly glowing feather
“Gleams in the glorious day.”

*) “Dann bannt ihr gute Geister” is, of course, a more genial phrase than the English line, invented for the sake of the rhyme (Translator).

The Prelude.

Together with the Overtures to the "Flying Dutchman" and to "Tannhäuser" the "Mastersinger" prelude belongs to that group of Wagner's orchestral preludes, which are broadly developed and almost bear the character of symphonic poems. It is not a short introduction into the mood of the scene which follows, like the preludes of the "Ring of the Nibelung", nor the musical rendering of a solitary idea, like the "Lohengrin" introduction for instance, but it is a piece of music, built up of numerous and strongly contrasted themes, with an unmistakable dramatic tenor.

In his "Programmatische Erläuterungen" (programmatical explanations*) of the preludes to the "Flying Dutchman" and to "Tannhäuser", Wagner has himself shown us the way in which we may attempt an explanation of the "Mastersinger" prelude. The prelude is to form a condensation of the whole drama, the pith of the action with the omission of all secondary matter; it is indeed to take the place of a prologue. Later on the Master abandoned this kind of overture, because such a piece of music, if it is to be a sketch of the principal features of the action, can hardly be at once understood by the listener. Because the significance of the leading motives can only become clear to him, when they occur for the first time during the progress of the action.

*) Gesammelte Schriften vol. V, page 228 etc.

These considerations are not unjustified; however, they apply only to one, who hears the work for the first time and without any preparation at all. If we know the work already, or if we have become acquainted with the principal themes, then the wonderful intellectual beauty, the masterly representation of the dramatic conflict, the magnificently colored tone-picture will surely not escape us. But for the reasons just adduced we can give here only a short programme of the general outline of the prelude. Its more detailed analysis and description we must reserve for the end of our explanations.

Programme of the Prelude.

A magnificently colored picture of mediaeval life is revealed before us: The powerful and stately sounds (1—2,7; 1)* depict the art-loving city of Nürnberg, the honest Mastersingers with the popular figure of Hans Sachs at their head. Then a strange element makes its appearance; a knightly singer approaches, attracted and dazed by the splendour of the art of Mastersinging, and fervently requesting to be admitted (2,8—17; 2,1—10). But the Masters are strangers to him; in rigid reserve, proud of their art, they reject the new comer. His request dies away unheard in the Master-tunes that sound forth anew.

Then love seizes the singer and kindles his courage for combat. With quickly burning passion he approaches his beloved, in order secretly to whisper his love confession to her. His spring-encouraged wooing succeeds

*) The numbers designate the page and bar of the Vocal score; the first group referring to the large 4^o edition (German words), and the second to the smaller 8^{vo} edition (German and English words).

in arousing love in the heart of the maiden (5,3—14; 4,12—23). Strengthened afresh he faces the Masters in order to obtain the Master-dignity and to win the bride (5,15—6,17; 4,13—5,18). But these, wrapt in the pedantic pride of their guild, do not understand his art; his tender and ardent song of wooing is stifled by their mocking shouts (6,18—7,11; 5,19—6,6). The knight's courage however is undaunted; before all the people he faces the Masters and the rival (7,12—17; 6,7—10). And he obtains the applause of the people, who deride his antagonist (8,1—13; 6,11—7,5).

The Master-tribunal begins. With powerful tones, accompanied by the joyous shouts of the people, the splendour of the Mastersingers is shown to us (8,14—9,6; 7,6—12). Beginning softly, but growing more and more ardent and confident the singer's song penetrates the Master-tunes. The Masters and the people are overpowered by the charm of his singing (9,7—11,6; 7,13—9,4). With all its splendour the Master-dignity is conferred upon him and the bride is led towards him. The people greet the judgment with enthusiasm (11,7—13,6; 9,5—10,9). New strength has now been imparted to Mastersinging, it is refreshed and ennobled by the powerful life-pulse of a freer and more youthful art (13,7—17; 10,10—20).

Act I.

Scene I.

The curtain rises on the closing chord of the prelude. The first scenic picture at once places the spectator in that peaceful and placidly pleasant frame of mind, which pervades the whole work. We see the interior of St. Catherine's Church, which is filled with a motley multitude. Afternoon-service is just near its end; we hear the final chorale of the congregation, accompanied by the organ. But in two hearts, in which the first germs of passionate love have been awakened, there is no room for pious devotion. Between Eva, who with Magdalena sits in the last row of seats, and Walter, who leans against a pillar at the side, a charming exchange of silent gestures takes place during the pauses in the singing, and the orchestra accompanies these gestures with tender and expressive phrases. Here we note three important themes. The first one characterizes Walter as the poet and singer, and we may therefore call it **Walter's Singer-Motive** (I). It is a beautiful idea, and one of great psychological importance, that Walters first, timid love-avowal is accompanied by this theme (14,4—6; 11,4—6). Because after all it is the poet, the artist, who is attracted by the poetical charm that surrounds the form of Eva. The second motive, which accompanies Walter's tender but more urgent gesture (15,4—6; 12,4—6)

shows him as the youth who burns with equal enthusiasm both for art and for love, and whose passionate heart spurs him on to combat against any obstacle. Bearing in mind a subsequent passage (146,15—18; 174,2—5) we call it the **Spring's Command-Motive** (II). A wonderfully tender continuation of the theme then extends right into the re-commencing chorale of the congregation. Impetuous passages designate Walter's ardent protestations, which Eva perceives with a blissful smile. Here we hear for the first time the enchanting **Love-Melody** (III) (16,7—9; 13,7—9), which reaches its highest development afterwards in Walter's prize-song and which pervades the whole work as one of the most significant themes.

When the congregation's singing is ended, we have stormy figures of ascending semiquavers, which represent a **shortened form of the Spring-Command-Motive** (IIb). The congregation make their way to the doors; Walter, highly impatient, tries to approach Eva. This is accompanied by a brilliant working out of the Singer-Motive, broadly built upon an organ-point on C, until Walter steps before the two women with the impetuous form of the Spring's-Command. The scene that now follows is excellently adapted to acquaint the listener with the special style of the "Mastersingers". The animated dialogue, in spite of the complete absence of a formal melody in the old sense, is yet full of the most enchanting melodic and harmonic charms and, at the same time, so natural and free from restraint, that we seem to hear only idealised speech.

Walter endeavours vainly to obtain Eva's reply to the question, upon which depends his life's happiness; every time Magdalena interrupts him at the decisive moment, although Eva tries slyly to get her out of the way. A very characteristic, restless, syncopated theme, related to the subsequent Love-question (IX) accompanies this part

of the scene (18,19—24; 16,2—7, and later on). At last he is able to ask the momentous question of his beloved; then Magdalena returns and greets the knight. A quietly graceful theme which occurs here and several times later on (20,13—16; 18,9—12) may be interpreted as **Magdalena's Motive** (IV). While Eva tells her companion of Walter's question, there are at first timid suggestions, but finally a full recurrence of his Singer-Motive. He urgently begs for a reply. In the meantime David has entered in order to make arrangements for the meeting of the Mastersingers. He appears here as the first representative of the craft of Mastersingers and thus, at his entrance, we do not yet hear his personal motive, but a Master-singer theme (22,9 etc.; 21,2 etc.). The **first Master-singer-Motive** (V), of which frequently only parts are used, brilliantly represents on the one hand the powerful and honest German character of the Mastersingers in the decided and broadly-treated first bars; and on the other the obstinate pedantic spirit of the guild in the stubborn ascending and descending passages. Contrasted with this is the second theme, which is magnificently developed during the festive procession of the Masters in Act III, and which we will call the **Motive of the Mastersinger Guild**, or shortly the **Mastersinger fanfare or flourish** (VI). It always serves to express the brilliant exterior side of Mastership; indeed its very fanfare-nature indicates this almost official and festive character. Thus it appears particularly as a Motive of the picture of king David upon the guild's banner, the symbol of Master-singer-glory. Connected with this is its significance as the Motive of Master-honours; the highest of which was indeed awarded through the Symbol of the picture of king David. Eva compares the knight, who appears to her as the ideal of youthful strength and comeliness, with David, the patron saint of Mastersinging. Magda-

lena thinks of her own lover, and therefore with her astonished question (25,4—6; 24,4—6) the **Motive of David**, the apprentice, (VII) is heard. This is one of the most significant themes of the whole work and with its bright, jocose and lively series of chords and modulations it splendidly describes the somewhat forward but thoroughly kind-hearted and ever merry apprentice. But Eva did not compare the knight with him, nor with king David as he appears on the Guild's banner, but with the youth, "whose head surround light locks" and who overthrew Goliath with sling and pebble. The musical characterization of these three different Davids is wonderful: the apprentice is designated by his own merry theme, the king by the brilliant Master-fanfare, the youth by charming, bright harmonies, emanating from the Master-theme in a sudden change of key and ending in a magnificent final phrase on the words "as Master Albrecht Dürer portrays". Now David enters again with his jocose theme. In the frolicsome dialogue between him and Magdalena we meet with a new graceful theme (26,7—14; 25,12—26,3): **David's Love Motive** (VIII). As the scene proceeds the two Master themes and David's motive predominate, until at the passionate leave-taking of the lovers, we come to a new theme (29,10 etc.; 29,10 etc.), which is perhaps best described as the **Motive of the Love-question** (IX). Accompanied by a counter-melody in a syncopated rythm, it forms a strong *crescendo* rising to *forte* and then sinking back. There can be no doubt as to its close relationship to the subsequent Motive of embarrassment (XXI). The questioning character is common to both themes and indeed the beginning of Motive XXI is afterwards used as a special question-motive (XXV). The questioning hope of the lovers is thus expressed here in this forward-pushing theme. It is first heard at Eva's anxious question: "When shall I see you?", then again at Walter's

reply: "What use declaring how great my daring", and twice more after that, every time leading to a softer key. In the final duet the wonderful love melody returns, of which the tender closing passage has indeed appeared a few bars before (30,6; 30,10). Again the same theme is heard as an afterlude, passing eventually into the Singer-motive, as Walter remains behind alone.

Scene II.

From a musical point of view there is in this scene little, which requires further explanation. David instructs the knight about the Master-honours and the ways in which they may be acquired. From time to time he is interrupted by the apprentices and the scene is divided into 4 sections by these repeated recurrences of the chorus of apprentices.

The first entrance of the apprentices is accompanied by a **Noisy passage (X)** (32,5—6; 32,17—33,1), which throughout the scene returns whenever the apprentices accost David. A new theme appears when David begins his instructive explanations about the Master-honours (34,8 etc.; 35,14 etc.). This theme, consisting only of a shake and a descending semitone, creates the impression of monotonous striving. It always appears when **students** of the art of Mastersinging are mentioned and we can consequently call it the **Student-Motive (XI)**. When David refers to his own instruction in the noble art of singing, he shows himself as a zealous pupil, by using a phrase of his master's, which belongs to the subsequent cobbler's song of Sachs (35,21—24; 37,15—18). The musical characterization of the different tones and modes is admirable; it is a perfect masterpiece of musical miniature painting. With a few notes Wagner knows here how to render musically the pictures indicated by the names of the modes. A new motive is heard when David speaks of

the severity of his master, who, as he reports, often lets him feel the knee-strap across his back during the lessons (42,5—6; 46,1—2). It is Sachs's **Cobbler Motive** (XII) which fittingly depicts Sachs's activity as a cobbler in its augmented fifth and the staccato quavers. Finally David advises the knight to give up his intention, showing him in a mocking spirit the desired goal in the distance by returning to the theme of the Master-honors (VI) (42,20—23; 46,16—19). The noisy figure of the apprentices again interrupts him and soon afterwards for the third time, after his telling the knight about the poet's prize. Then he replies to Walter's question about the Master-honour; besides the Mastersinger fanfare we notice here a small fragment of melody from the subsequent dream-song of Walter, prophetically pointing to the strain through which the knight will actually gain the Master-prize (45,7—8; 49,12—13). Walter's resolve is now fixed; his Singer-motive and this theme from his dream-song signify this. Relying upon his art and his luck he is resolved, however strange everything seems to him, to dare all for his love.

Now David turns to the apprentices, who in the meantime have wrongly built up the "Gemerk" or Markers platform; the melody of his Motive which is here heard unisono, quite loses its gay character through the missing harmony and acquires a scolding and bustling expression (46,1 etc.; 50,8 etc.). The apprentices take up his Motive in a merry mocking strain and do not forget to tease him with his love making to Magdalena by using his love motive (VIII) (47,2—7; 52,2—7). David again addresses himself to Walter and tries to frighten him with the Marker. There we first hear the **Marker Motive** (XIII) (49,12—19; 55,6—13), a theme, consisting of six monotonously halting chords, which however is capable of the most varied rhythmical, melodic and harmonic

changes and which eventually becomes the personal motive of Beckmesser. At the end of his remarks David starts the merry tune of the **Mocking-Song** (XIV), which is at once taken up by the apprentices dancing round the Marker's box.

Suddenly the David Motive breaks in *ff*, they all separate in alarm and Pogner and Beckmesser enter. Then we have the noisy passage again, which softens down more and more and leads over to the next Scene, while the apprentices become gradually calmer.

Scene III.

The arrival of the Masters, Kothner's calling out the names and the proposal of Pogner form the first division of the scene. It is pervaded by a theme which in its monotonous recurrence graphically depicts the craftsman-like and thoroughly formal life of the Masterguild: this is the **Guild-Motive** (XV). It completely rules over the first dialogue between Pogner and Beckmesser. Now Walter comes forward, salutes Pogner and begs to be received into the guild. The Guild-Motive is here joined by the first Mastersinger-Motive and by Walter's Singer-Motive. In serene A major we hear the Guild motive, when Pogner joyously communicates the news to the other Masters. When the Masters have all arrived, Kothner calls out their names. Here the significance of the Guild-Motive is shown most clearly; observe only its monotonous return at the beginning of Kothner's speech ("Now to a trial examination . . ."). Pogner's address is full of rich melody and here we find a new theme of great beauty: **St. John's Motive** (XVI)*). At first it appears alone, returning frequently in the interlaced web of the orchestral instru-

*) In the rhythm and melody of this theme some relationship to the Brünnhilde Motive of the "Dusk of the Gods" may be found.

ments; afterwards it is joined by the first Mastersinger Motive and the Guild Motive. The latter in stormy, ascending repetitions and united with the St. John's Motive designates the applause of the Masters and the joyful exclamations of the apprentices. In the second part of Pagner's address there are parts of the first Mastersinger Motive in a bright *scherzando*, and at the close at the words: "A Mastersinger must he be" the whole theme recurs broadly executed. Now Sachs rises; here as everywhere his first words are conciliating. All he says is so calm and clear and proves his heartwinning kindness and goodness. Sachs's way of singing has always something specially melodious; in every word and every note one hears that a true poet and a true singer speaks; thus his very first speech ("The fire that warms a maiden's heart . . .") with all its simplicity is of great melodic charm. The first Mastersinger Motive which otherwise sounds so stiff and stubborn is on his lips charmingly softened ("then let the people too decide"). His proposal certainly finds the approval of the apprentices, who jump up, accompanied by their merry mocking song, but not that of the Masters. Beckmesser reproaches him mockingly saying that with his "street-song" poetry he is of course dependent upon the applause of the masses; here the orchestra, by way of giving an example of Sachs's popular art, again intones the merry mocking song (76,5—7; 87,5—7). Soon afterwards Sachs finds an opportunity to retaliate with charming humour, when he says to the marker: "Of younger wax than myself or you must the suitor be". Pointing to the real suitor, we have here a suggestion of the **Knight's-Motive** (XVII) (77,17 and 19; 89,7 and 9), slightly veiled as yet. When Walter comes forward upon Kothner's summons, then the Knight's Motive is heard in full (79,1 etc.; 90,15 etc.). Calm and serene, in a strongly marked rhythm, and of a proud yet stately

nature, it characterizes magnificently the noble figure of the knightly singer and forms a splendid contrast to the monotonous Guild-Motive. It reigns supreme for a while; it accompanies the distrustful exclamations of the Masters ("A noble knight? . . ."), the question after his birth and Pogner's reply. Sachs in his clear and pithy manner draws attention to the fact that there can be no question here of station or birth but of art alone; that the knight *really is* an artist is then indicated by his Singer-Motive (82,9—12; 95,5—8). As a reply to further questions now the beautiful song: "By silent hearth" follows. In a simple and fervent manner Walter tells the Masters how in winter time, upon his lonely castle, he enthusiastically learned from the songs of Walter von der Vogelweide, how then in the summer he learned singing in the fields and forests themselves. In the music we notice two themes that are prominent (XVIII a and b) besides the Singer-Motive, and they are subsequently used as leading motives. The song meets with opposition and distrust and yet its sweet melodies haunt the Masters, accompanying their remarks between the stanzas. The third stanza shows a rich orchestral accompaniment; the beauty of the forest, tournaments of knights and stately dances are reflected in it.

With much doubt and suspicion the preparations for the trial are made. The orchestral accompaniment here is splendid; a part of the first Mastersinger Motive appears in the deep bass accompanied by monotonous quavers. A wonderful contrast to these unvaried sounds, that fill us with apprehension, is formed by the knight's hopeful and enthusiastic words: "My sacred trove is the banner of love, swung and sung to my delight". Beckmesser as Marker now assumes his office; here we have a new combination of Motives: the beginning of Walter's knight-motive, rhythmically unaltered but deprived of its original

bright colour, is now united with the Marker's Motive (XIII) and thus a new motive is formed, **Beckmesser's Jealousy Motive** (XIX) (89,11—14; 104,1—4). Thus the two principal qualities of the Marker, jealousy of his rival and malicious watching of the faults of others, are musically combined to a magnificent picture. When he shuts himself into his Marker's box, the Marker's motive is repeated several times and the knight's motive appears three times as if in derision. Now the laws of the tabulature are read in a craftsmanlike strain, ornamented by curious and affected flourishes; this is accompanied by parts of the first Mastersinger Motive. When Walter sits down on the Singer's chair, we again hear the evil-boding Jealousy Motive. From the Marker's box Beckmesser's loud call: "Now begin!" is heard. Walter takes up the call and attaches to it his glorious Mastersong. Full of the most enchanting melodies, rushing along unfettered, like a gale of Spring, it overturns the rigid formal structure of Mastersinging altogether. By the side of the Spring's Command Motive (in the stormy form II b) which ascends in enthusiastic inspiration, there is one theme in particular, which attracts us; with its ascending and descending thirds, rocking softly up and down, it forms a charming contrast to the impetuous Spring's Command. Perhaps we might designate it as a **Motive of Delight in Song** (XX) (94,16—19; 110,11—14).

In the meantime the strokes of the Marker are repeatedly heard, accompanied by little phrases running into the Marker-Motive (95,19—20; 112,6—7). Now the Singer alludes to the Marker himself, how in his hiding place "he seeks the joyous singing to sorrow to be bringing". From time to time he is interrupted by new strokes. During an impetuous ascent of violin passages he at last rises from the seat, to the great horror of the Masters, and returns to the first melody. Then Beck-

messer interrupts him; derisively the knight's motive returns, when the Marker exhibits the slate completely covered with marks and the Masters burst out laughing (98,13—14; 116,9—10). The Marker's Motive now assumes two new, comically zealous forms, which may serve as the personal **Motive of Beckmesser** (XXI a and b; 98,16 etc.; 117,1 etc.). The form b, with its alternate ordinary and triplet quavers represents the comical zeal and the bustling energy of the Marker in a particularly drastic way. Both forms reign over that part of the scene now following. In a short ensemble of a comical pedantic character the Masters express their disapprobation ("We were not wise"). Very amusing is the passage where Beckmesser, at the words: "Not one full close, no grace notes, you see, and not a trace of melody", gives an example of his own artistic taste by means of a florid run and a snatch of trivial melody. A stormy scene follows; the masters, growing more and more excited on account of the knight's unusual daring, exchange their opinions. They feel shocked to a certain extent; perhaps they have a foreboding of the impetuous power which has asserted itself and which threatens to upset and crush their own fossilized art. And so we see the Spring's Command Motive, as emblem of the lusty strength of youth, pervading this part of the scene in frequent repetition (103,8—104,7; 122,12—124,3). Then Sachs, in his calm friendly way, again takes the knight's part. Two new and important motives are first heard here. The first one obtains its special significance in the second Act, where it designates the anxiety and care of Eva: the **Embarrassment Motive** (XXII). It is evidently related to the love question Motive (IX); common to both is the steeply ascending question-form, an anxious question to Fate, followed by the long notes that sink back as if in hopeless lament. We thus hear this theme when Sachs tries to protect the knight (104,9—11;

124,5—7); he is the only one who is kind to the embarrassed youth and who, suspecting his love, foresees his future anxiety. The second new motive, which occurs here, is the first personal motive of Sachs. It is related to Walter's Singer Motive and, although here and later on it specially designates the friendly feelings for Walter which quickly arose in Sachs's mind, yet it serves generally to express the goodnatured honesty and the inexhaustible kindness which Sachs extends warmly to everybody that needs help. Let us call it the **Motive of Kindheartedness** (XXIII 104,13 etc.; 124,9 etc.), although a single word cannot, of course, comprise the whole significance of such a theme. Returning to the comically bustling tones of the Marker's Motive, Beckmesser turns furiously upon Sachs (XXI b, 105,10—13; 125,8—11). The latter replies calmly and with the first Mastersinger Motive he reminds him, that according to the rules the Marker should be impartial; but Beckmesser goes a-wooing too and now sees a rival in Walter. Here the St. John's Motive points to the coming song trial (107,9 etc.; 128,3 etc.). The Marker revenges himself by reproaching Sachs with his bad cobbler's work; this is accompanied by drastic orchestral passages in a highly amusing manner ("Just look, they're split; see here's a great slit!"); at last the Cobbler's Motive also appears and by increased motion, from quavers to semiquavers, is made even more comical than before (109,10—11; 130,14—15). The melody with which Sachs defends himself is charming (109,18—110,9; 131,6—19); in these few bars there is more true melody than in many a complete operatic aria. In contrast to the fanatic bustling of the Marker it is a calm jocosely-serene tune, which thoroughly suggests Sachs's popular art. Then with the knight's motive he demands that the singer shall be heard to the end. Walter ascends into the Singer's chair and sings during the noisy exclamations

of the Masters, while only Sachs listens to him attentively. Again his song illustrates the fight between free art and the inimical form-world of the Mastersingers; thus the Marker's Motive is also heard repeatedly. Proudly and freely, as "by golden pinions stirr'd, a wondrous lovely bird" the knight's song soars above the growing tumult, an enchanting, glorious melody. Yet it is in vain; the sweet theme of Delight in Song, the enthusiastic Spring's Command are stifled by the Mocking Song of the apprentices, who celebrate the victory of the guild in dancing round the Marker's box. Filled with pride and contempt Walter leaves the Singer's Chair and the Church. With the sounds of the Mocking Song the Masters also depart.

A charming scene in dumb-show, expressively accompanied by the orchestra, forms the close of the act. Sachs has remained behind alone; it is the sweet theme of the Spring's Command which still fascinates him (128,15—17; 150,15—17). Thoughtfully he contemplates the empty Singer's Chair and thinks of the Singer, who, heedless of rules, sang just as he felt compelled to do by "Spring time's command" and sweet necessity. Then, with the return of the Mocking song, the apprentices seize this chair also. Sachs in vexation turns towards the door. Now the first Mastersinger Motive is heard, as if celebrating the victory of the spirit of the guild; it increases in loudness up to the final chord and the curtain closes.

Act II.

St. John's eve! The day was hot and sultry, now a mild and soothing evening has come and twilight spreads over the peacefully resting city. The sweet and intoxicating odour of the blossoming elders and limes is wafted through the tranquil streets and lanes. — But St. John's eve awakes mysterious powers. When in times of grey antiquity Midsummer-day had come, then fires flared up high in the evening upon all the hills, and the people honored their great Gods of Heaven by joyful dances and daring leaps through the flames. And when the ancient Gods were hurled from their thrones by the new Christian faith, their memory and the remembrance of their festivals yet lived on in the hearts of the people; the old heathen Midsummer festival remained alive in the Christian festival of St. John. So now St. John's *day* is consecrated to the bright figure of the Baptist, but the *night* preceding it belongs to the heathen Gods, who reveal themselves as imps and gnomes. Woe to him, who dares to approach their domain; they will confuse his senses and draw him into their bewildering gambols. That is the charm of St. John's eve!

Introduction and Scene I.

The introduction leads at once into the first scene. Joyous expectation of to-morrow's festival pervades all minds, but the merry crowd of apprentices are specially

delighted. The St. John's-Motive, in quick semiquaver-motion, here sounds much lighter and sprightlier than in the first Act. In addition to this a new **Motive of Delight in the Festival** (XXIV) is heard. With its seemingly expectant chord of the ninth, its jovial runs and stirring shakes, and united to the St. John's Motive, it forms a charmingly humorous picture.

The curtain opens; we see the apprentices busy closing the shutters, the while they merrily sing. David's mind is yet filled with the song trial; softly aside he repeats the flower-wreath melody and wishes himself better luck, when the time of his own trial should come. Thus he fails to hear Magdalena's call, who brings him a well-filled basket as a love gift, but who as a reward demands news about Walter's fate at the song trial. Here we again hear Magdalena's Motive (IV, 132,1 etc.; 155,5 etc.), although rhythmically changed and in agitated semiquaver-motion, corresponding to her present haste and agitation. She learns the knight's misfortune and quickly withdraws, taking her basket with her. Again David is mocked at by the apprentices in a merry song; while singing they dance round him accompanied by the Festival-Delight Motive and that of St. John. He is in the act of pitching into the boys, when Sachs's cobbler Motive interrupts the joyous runs of the Festival Delight Motive. The apprentices separate in alarm; David is sent into the house by Sachs. Crushed, he asks with the student's Motive whether he will have a singing lesson, but Sachs as a punishment sends him to bed without a lesson. —

Scene II.

Pogner and Eva return from their evening walk. Full of anxiety he looks forward to the next day. Shall he ask Sachs, his faithful friend, for advice? The cobb-

ler's Motive, greatly softened down, tells him that Sachs is yet awake and at work (137,7—10; 162,1—3). But he gives it up and sits down upon the stone bench before the house to converse with Eva. He reminds her of the honours that await her. A new and glorious theme now occurs, the special **Festival Motive** (XXV, 138,19 etc.; 164,1 etc.). In contrast to the Festival-Delight-Motive it rather designates the splendour and brilliancy of the festival. In many places it is used in a more general meaning as a Motive of the wealthy and splendid city of Nürnberg. Magdalena appears; the new, agitated form of her Motive depicts her anxiety about Eva. Pogner goes into the house and now Eva learns from her friend the result of the song trial, which fills her with care and anxiety. Already we hear the drawn-out tones of the embarrassment Motive (142,7; 168,9); but Eva at the same time remembers Sachs, her true friend. Here a theme appears, the relation of which to the Motives of the Love-question and of Embarrassment we have already mentioned, and of which perhaps we best hit the many-sided significance, if we designate it as a **Question-Motive** (XXVI, 141,14—142,2; 168,2—4). The question-character of the theme may be assumed as beyond doubt; the ascending notes suddenly breaking off, in an undissolved chord of the ninth, most decidedly create the impression of a question, as they indeed impart this question-character to Motives IX and XXII (Love question and Embarrassment). The scene in which the question motive reaches its fullest development is that between Sachs and Eva under the elder tree, during which Eva's question about the knight's fate and Sachs's ironical evasion form the dramatic Motive. Thus it here appears as pointing to that scene, when Eva after Magdalena's words "Perhaps Hans Sachs?" resolves to ask him for advice and consolation. —

Scene III.

The cobbler's and student's Motives are heard when Master and prentice appear at the door of the workshop. Sachs sends David to bed, the latter again evincing his customary forwardness; then he sits down to work before the house, the cobbler's Motive being repeatedly heard. But it grows softer and softer and its occurrence rarer, until it is quite overpowered by the sweet themes of Walter, which haunt the Master's mind. The soft and tender theme of Delight in Song and the sweet Spring's Command Motive are principally those that will not let him rest. Again he tries with the cobbler's Motive to begin work; but in vain. He thinks of the Song which rushed forward, unfettered, like a mountain torrent, sweet as the song of birds: "Springtime's Command and gentle hand, his soul with this did entrust". Thus in the tender interlacing of the instruments we hear the incomparably expressive Spring's Command Motive almost incessantly, until it is exchanged for two themes from "By silent hearth" (XVIII a and b, 147,2—12; 174,7—18). The end of the Monologue is formed by a short phrase of melody ("The bird who sang to-day . . .") which is so exquisite, so fervent and thoroughly German a tune, that it seems to have emanated from the very heart of the people.

Scene IV.

While this theme of Walter's softly dies away, Eva comes to interrupt the Master's meditations; joyfully he greets his late visitor. At the beginning of the Scene we hear a new theme, **Eva's Motive**. It occurs in three different forms, which are closely related to each other and which we will here place side by side. The first and simplest form may be conceived as an expression of beauty, both of her mind and her external appearance,

indeed as a **Motive of Gracefulness** (XXVII, 148,11 etc.; 176,1 etc.). In Walter's mind Eva first of all represents the embodied ideal of his poetical fancy; in Sachs's mind she is the graceful, handsome, intelligent and sensible, thoroughly German maiden. This theme therefore depicts the appearance of Eva in the very heart of Sachs as it were, as she stands before him, radiant with the sweetest charms of youth, and at the same time — this is the other side of its significance — it designates her fervent friendship for Sachs. As a contrast to this we have the second form, which through its syncopated rhythm and quicker motion sounds far more passionate, the **Motive of Eva's love for Walter** (XXVIII). The third theme, a variation of a part of the second one (marked a) is only developed in the third Act, as a **Motive of Eva's Love-Anxiety** (XXIX). Here we have only the Motive of Gracefulness, accompanying the first greeting of Sachs and Eva. The scene is then further dominated by the question-motive, of which we here clearly see the true significance. Eva comes to ask about the fate of her beloved; Sachs evades the question ironically. With tender flattery she tries to induce her friend himself to take part in the song competition for her hand, knowing perfectly well that he has long ago seen through her and her love, and that he himself only wants her friendship. But Sachs does not wish to understand her. At last he begins to talk about the recent song trial and now Eva is able to ask him the momentous question. Yet again she meets with irony and deception; Sachs, in order to draw from her the avowal of her love, apparently takes the part of the Masters. Then Eva openly defends her beloved and thus unconsciously gives an answer to Sachs's hidden question.

One is almost afraid to dissect the web of such an exceedingly tender and poetical scene, as this dialogue

under the elder tree, out of fear that its fragrance may thereby be destroyed. Yet there is so much that is beautiful in the details, that we must enter more deeply into the thematic construction. The Question Motive assumes a longer, phrase-like form (XXVIb), in which, with all melodic beauty, the character of irony cannot be mistaken. The short ascending question figure (a) is met at once by an ironically evasive counter figure (b) as a reply. This combination occurs twice; then follows a longer and further spun-out figure (c), to which the bantering and shifting triplets of the last bar impart the expression of irony. Thus the question motive pervades the second division of the scene; Sachs pointing to the bridegroom and apparently not understanding her sly questions and hints (149,1—150,11; 176,11—178,11). Now Sachs begins to mention Beckmesser and openly points to him as Eva's future husband. With the tender Motive of Gracefulness he here characterizes Eva's lovely form (150,15—18; 179,1—4) and at the same time this very theme obtains a totally different, broadly comical expression through little turns and trills that are copiously introduced to designate Beckmesser (151,1—4; 179,5—8). Now the question motive is developed for the second time, when Eva, with the flattering question: "Might not a widower hope to gain me?", requests her friend to compete for her. Sachs has seen through her long ago. He knows well that Eva's love belongs to the youthful singer; he yet likes to linger over the sweet thought: "Then I should have child and also wife! That were indeed a joy in life!" With the most enchanting tenderness the Gracefulness-Motive pervades this, the most beautiful part of the scene.

The cobbler's motive marks the turning point of the scene, forming the introduction to its second half (155,6; 184,10). From poetry it leads us back to prose.

At last Sachs begins to recount the events of the song trial. Here we again meet with the embarrassment motive (155,15—16; 185,7—8). With the knight's motive (156,10—14; 186,6—10), to which the Marker's motive is jeeringly attached (XXI a, 156,15; 186,11), Sachs relates the knight's fate. At Eva's question whether there is no hope at all for the knight, the embarrassment motive is spun out to an unspeakably plaintive and **imploring melody** (XXX, 157,12 etc.; 187,12 etc.). Again returning to the question motive she expresses her last hope that Sachs might at least be a friend to the misunderstood knight (158,7—8; 188,12—13). But this hope too is doomed to disappointment. With the boisterous tones of the Marker's Motive (158,16 etc.; 189,6 etc.) Sachs too turns against the knight. Then, forgetting everything, Eva herself takes up the Marker's Motive, which sounds ever more passionate and hasty, in order openly to express her contempt of the Master and to own her love for Walter (159,14 etc.; 190,6 etc.). Through the storm of passion we also hear the Spring's Command figure (160,1—3; 190,9—11). Angrily Eva leaves the Master, in whom she apparently has only found prosaic narrow-mindedness (Cobbler's Motive 160,8—15; 191,4—11). Sachs retires into his workshop in anxious meditation.

Magdalena appears again; with the Marker's Motive (XXI b), which now sounds ludicrous and affected, she tells Eva that Beckmesser intends to sing a serenade to her that night, under her window. Eva however only thinks of her beloved, whom she anxiously expects. The embarrassment motive, which here occurs repeatedly, depicts her growing anxiety (161,14—162,3; 193,3—7). She asks Magdalena to listen to Beckmesser at the window, instead of herself. Magdalena willingly accedes to this exchange, in order to tease David. Here we have a combination of the Beckmesser and Cobbler Motives

(163,1—2; 194,9—10), for in this exchange of parts lies indeed the germ of the prosaic result of Beckmesser's serenade, in which the Marker and the Cobbler clash so energetically. Just at the moment when Magdalena wants to pull the resisting Eva into the house, the knight's motive at last announces the approach of Walter (164,1—3; 196,1—3). Eva sees her lover and runs to meet him, during stormy passages that are developed from the final notes of the knight's motive.

Scene V.

It is again the question motive, which with charming melody accompanies the first greeting of the lovers (164,10—165,4; 196,10—197,8). Eva hopes that her lover, now her only friend, may be able to solve all difficulties and to dispel all anxiety. But with Walter the question motive again changes to the embarrassment motive (165,12—16; 197,16—198,4); with more anxiety than ever he looks into the future. With the first Master theme he reminds her of her father's decision, that she can award the prize only to a Master. Violent violin passages, in which the Spring's Command Motive is heard, reminding him of his vain trial to gain the Master prize, now form the introduction to an outburst of his rage against the Masters. With the theme from "By silent hearth" (XVIIIb, 168,11—21; 201,11—202,5), which now sounds like a tender yet urgent request, he begs Eva to elope with him. The Marker Motive in the drastic second form (XXIb, 169,3—15; 202,8—203,2), of which the triplet quavers are eventually quickened into semiquavers, again presents the Masters to him, in a palpable vision as it were. The first Mastersinger Motive is also added, and its closing passage, ever repeated in a strong crescendo, increases his rage to the utmost, when suddenly the loud sound of the Night-watchman's horn calls him back to reality.

With an infinitely tender development of her love motive Eva calms her beloved, and while the closing part of her Motive changes to the love melody (III, 171,5 etc.; 205,1 etc.), she declares herself ready for flight. This is perhaps one of the most charming passages in the whole work; it is impossible to imagine anything more tender and poetical than Eva's love motive. The entry of the love melody later on is a beautiful effect. We are particularly fascinated by the repeated recurrence of the final notes of the Motive, assuming a sweet yielding character. In this form let us call it the **Motive of Yielding or Self-Abandonment** (XXXI, 171,5—10; 205,1—6). Happy and sad at the same time, Eva yields to the gentle persuasion of the knight and disappears into the house to prepare for flight. Now the Night-watchman appears upon the scene. The old simple Night-watchman's Song: "Hark to what I say, good people" exactly suits the spirit of the mediaeval picture. The sound of the Watchman's horn is all the more comical, since after the preceding chord of F major, it suddenly enters with F sharp. Sachs's cobbler motive immediately follows the sound of the horn and then we again hear the tender love motive of Eva. Sachs has listened to the lover's conversation and resolves, on their behalf, to prevent the elopement. The further development of the final passage of the love motive becomes more and more passionate, we hear the **Love-Anxiety Motive** for the first time (XXIX) (170,19—171, 1; 172,14—15; 204,11—12; 206,15—16) and Eva returns in Magdalena's dress; yielding to the seductive charm of the love melody (172,19 etc.; 207,2 etc.), she throws herself on her lover's breast. Suddenly the sound of the horn is again heard in the distance and simultaneously we hear the Cobbler's Motive interrupting the love melody with its shrill sounds; Sachs has opened his workshop door and thus by a broad stream of light, which

falls across the street, he stops the lover's way. For the third time we hear the Love Motive of Eva, with which she pacifies the knight (174,2 etc.; 208,7 etc.). Again the cobbler's motive is softly heard, when the sounds of Beckmesser's lute announce a new danger. A series of trembling, chromatically ascending harmonies indicate the growing tension of the situation (175,5—176,5; 210,5—211,9). Meanwhile Sachs has withdrawn the light; at last the way for the Lover's flight seems to open. Then both perceive Beckmesser, who approaches. Walter wants to rush at the hated Marker; furious violin passages indicate this; Eva succeeds but with difficulty in restraining him. She again calms his rage with the uneasy foreboding harmonies, that now decrease in loudness.

Scene VI.*)

The sound of the lute and the Cobbler's Motive introduce the Scene which follows between Sachs and Beckmesser. **Beckmesser's Prelude on the lute (XXXII)**, formed by the notes of the open strings of the lute, is frequently used as a Motive hereafter. Now Sachs's delightful cobbler's song follows. It would be impossible better to hit the spirit of the broadly naive poetry of Hans Sachs in word and tone, than has been done here. Certain parts of the melody frequently return later on. Thus a part is used as a **Motive of Delight in Poetry (XXXIII, 178,18—21; 214,7—10)**, according to the text in the third stanza ("But when he takes me up on high, the world beneath my feet will lie"). With the Cobbler's Motive Beckmesser steps up to Sachs and asks him, what he is working at so late. Subsequently the Beckmesser-Motive (XXIb) is used, here as in the first Act, to designate

*) In both editions of the vocal score the commencement of this scene is not marked. It begins at 175,2; 210,2.

his rage. Sachs immediately sings the second stanza of his Song, while the Marker furiously requests him to be quiet; the orchestra adorns the new verse copiously with bantering ornamental notes. Beckmesser is embarrassed by the music of Sachs's song, Eva by the words, which contain hidden reproach and advice to desist from her intended flight. In foaming rage Beckmesser now demands quiet, but with the Cobbler's Motive Sachs replies that he must sing to his work and unconcernedly he sings the third stanza, inserting triplet-passages frequently, as if to mock at the Marker. In the meantime Magdalena, in Eva's dress, has appeared at the window. Now Beckmesser's fury and despair reach their highest pitch. The anxiety of the lovers is also ever increasing; Walter wants to force his way through, sword in hand, with difficulty Eva holds him back. In his most dire need Beckmesser now tries to pacify Sachs with flattery. He asks him to listen to his own serenade and to give his judgment upon it. But Sachs does not wish to be again reproached about bad workmanship and so he wants to confine himself purely to his cobbler's work. He asks Beckmesser how such honor of passing a judgment should fall on him, who, as Beckmesser said, only composes street songs. He here ironically uses the Mocking Melody (XIV, 190,6—8; 229,7—9) which previously Beckmesser had employed in his attack upon Sachs. Immediately afterwards he rebegins his Cobbler's Song, driving the Marker to despair. At last both agree that Sachs is to mark the Marker's mistakes by strokes of the hammer upon the last. This part of the scene is richly ornamented with little bantering passages. The Cobbler's Motive of course plays the principal part; on the other hand a charming **Bantering Theme** (XXXIV, 192,1—6; 231,9—14. — 193,6—8; 233,6—8. — 193,13—194,13; 233,13—235,1. — 197,11—14; 238,7—10) returns repeatedly, which

bears an undeniable relationship to the Marker's Motive (XXIb). We shall meet this theme again in the third Act, where it designates Sachs's goodnatured derision of the awkwardness of the Masters ("To catch it right, though's perplexing, to our Masters that is vexing"). Finally a new theme appears, drawing the listener's attention to the coming catastrophe: the **Cudgelling Motive** (XXXV, 197,16 and 198,2; 238,12 and 14). We also hear the first Mastersinger Motive several times, as a symbol of the dignity of the Marker's Office, and ever characteristically altered. At Beckmesser's threat that Sachs shall never be elected to the post of Marker, it expressed the highest rage in its stormily ascending crescendo passages (192,15—18; 232,8—11). On Sachs's lips, when he stipulates for the dignity of Marker with his hammer upon the last, it assumes a tranquil and humorous character, which otherwise the stubborn theme does not possess (195,5—196,6; 235,9—237,2); it is the expression of Masterdom, rendered more human by the gracefulness of humour. Before Beckmesser begins his serenade, we at last reach a point of repose in the scene which has so stormily developed itself hitherto; this is formed by a recurrence of Eva's Love Motive (198,6 etc.; 239,2 etc.), that pensively tender melody, which we have heard several times previously as the Scene proceeded. As in a dream, Eva leans against the breast of her lover, who with astonishment observes the parody of the Song trial before him.

At last the frightened Marker believes his end attained. He tunes his lute; the tuning down of the D string is rendered in a comically realistic manner by the orchestra. And now he begins his delightful serenade, an unspeakably comic mixture of pedantic melody and the most absurdly wrong accentuation. The beginning of this **Serenade Melody** (XXXVI) is frequently used as a

Motive later on. What now follows is a piece of truly captivating comedy. The Marker, in the utmost despair, sings up to Magdalena standing at the window, whom he believes to be his adored prize-maiden. Sachs's Marker strokes fall more and more frequently. Beckmesser quivers with rage, but goes on singing nevertheless. And then the Orchestra! Every stroke of the hammer is accompanied by a little *sforzando*-passage; every furious gesture of Beckmesser, every deprecating or ironical movement of Sachs is expressed in an orchestral passage. Then the Orchestra itself takes up the Serenade Melody, surrounding it completely with runs and figures. With a violent run Beckmesser, who has sung more and more breathlessly and hurriedly, finishes his song (207,6; 249,3). Triumphant, with the cobbler's motive, Sachs holds out to him the completed shoes. Meanwhile David has woke up; in astonishment he sees Magdalena and the Singer screaming under her window, as if demented. On all sides the neighbours, who were disturbed in their sleep, appear at the windows and upon the scene.

Scene VII.

The street fight scene, which now follows, is perfectly unique with regard to dramatic vivacity. Who, before Wagner, would ever have thought such an employment of a Chorus, as a sum total of dramatically and musically independent characters, possible. What art in the construction and what constant increase of dramatic power in this incomparable scene! And further, what a grand original idea to write a whole scene, in which a chorus in ten parts appears, in the regular form of a fugue. In the score of the "Mastersingers" we frequently meet with passages, which by the skilful, polyphonous weaving of the parts, as well as by the simplicity and unaffectedness of the themes, remind us of J. S. Bach.

This is specially the case in this scene. Let us try to sketch its construction in some way at least, as it is just in scenes like the present one that in the total impression details pass unobserved. Two main parts may be plainly distinguished. The first comprises the thrashing David gives to Beckmesser and the gradual arrival of the neighbours, apprentices, journeymen, women and Masters. In the second part the separate groups, in the order in which they come upon the scene, engage in the fight.

As soon as David makes a rush at Beckmesser the Cudgelling Motive begins its reign (213,8; 259,4) and maintains it during the whole scene. Sachs retires in expectation and extinguishes his light. Magdalena at the window screams anxiously for help. The neighbours have all appeared upon the scene. With the second (214,3; 260,3) and third (214,7; 261,2) entry of the Cudgelling Motive the apprentices have come, first singly then in groups, and they are delighted at the prospect of a fight. The Cudgelling Motive enters for the fourth time, now forte in the bass (215,4; 262,4); at the same time two fresh choruses have entered, the women at the windows and the journeymen upon the scene. Finally the Masters also appear; in a most characteristic way their entrance is marked by the pedantic Serenade Melody (217,4; 264,4), which the Master's chorus retain, as their special song, to the end of the scene. At the moment of arrival of the last group, the first one, the neighbours, have begun the fight; therefore the cudgelling motive enters with renewed force for the fifth and sixth times (218,2; 265,2. — 219,2; 266,2). The women at the windows, who up to now have only quarrelled about their husbands below, now become exceedingly concerned, when they see them drawn into the brawl. There a new **Wailing Theme** (XXXVII a, 220,4; 267,4) is added to the other motives; a lamenting,

chromatically descending passage. At the same time the apprentices begin to take part in the fight and soon afterwards the journeymen as well. The short staccato semiquaver strokes of the Cudgelling Motive, ascending higher and higher with every bar, here attain their greatest loudness and depict the hail of blows, that now fall all round, with surprising clearness (223,1 etc.; 270,1 etc.). We must not overlook another new theme, which thoroughly expresses the defiant spirit of the combatants (XXXVII b, 227,4 etc.; 274,4 etc.); how spendidly it fits the words: "Come along, if you dare!" The noise has now reached its climax (229; 276). The women break out into lamenting screams; the apprentices shriek with delight (231,2; 278,2); even the sedate Masters are about to engage in the fight; Walter draws his sword in order to hew a path with force for himself and Eva; a further increase of the excitement is impossible. Then Sachs, who has observed all quietly hitherto, again steps in helpfully. With a sharp blow he drives David into the house and drags the knight forcibly in with him. The loud sound of the Night-watchman's horn, suddenly heard close by, spreads a panic among the fighting crowd and causes them to disperse in all directions. Pogner carries the almost fainting Eva into the house; Beckmesser, dreadfully beaten, slinks away, and in a few moments the Scene is quite empty. This contrast has a simply enchanting effect*). Like a phantom the wild tumult has vanished, as if the Earth had swallowed it up. In the Orchestra we again have the gently complaining love Motive of Eva; on the stage the tranquil moon-lit lane:

*) It reminds one slightly of the close of the second Act of "Parsifal", where instead of the charming Magic Garden, we suddenly see a desert, while the affecting Maiden's lament softly dies away.

a fascinating picture. Again the Cudgelling Motive appears with greatest force (234,2; 281,2), then the final passage of the Motive is repeated softer and softer, until at the Watchman's song the bassoon takes it up in the bass and in an exceedingly comic manner it dies away in a sleepy growl and murmur. The note of the Watchman's horn is followed, for the last time, by Eva's love motive, now with the greatest tenderness; we again hear the Cudgelling Motive very softly, then at last Beckmesser's Serenade Melody, strangely broken off, as if beaten to pieces, and with a fortissimo chord the curtain closes.

The second act is probably the most beautiful one of the work; is certainly is the most poetical and the most genial. In Sachs's Monologue, in the dialogue under the elder tree between Sachs and Eva, in the love scene between Eva and Walter, we find the sweetest melodies, of a tenderness and warm intensity, such as we hardly find in any other work of Wagner's. Then the glorious Cobbler's song, Beckmesser's comic Serenade, the grotesque Street-fight scene: all passes before us like a fantastic dream, conjured up by the mysterious powers of St. John's eve. Last of all the wonderfully touching afterlude with the empty scene, when the quiet, soft harmonies and the gently subsiding Motives depict the slumbering town, whose peace is now restored.

Act III.

Gloriously the sun has risen on the festival of St. John. The bright power of his rays has chased away the phantoms of the night. Peace and delight in the festival have entered all hearts. The prelude at once ushers in this sunny festival mood, which is spread over the whole Act. We see Master Sachs sitting in his workshop in festive garb and with placid calmness meditating over the course of the world. A very important theme, which is developed in two forms, fugue-like, opens the prelude. This theme, which seems to be related to the Motive of kindheartedness (XXIII), shows us Sachs in a new aspect, not as poet, not as philanthropist, but as a **philosopher**; it is a **Motive of Worldly Wisdom** (XXXVIII). Yet the protracted sounds bear a serious character at the same time, since it is the misery of the world and the errors of mankind, which form the objects of his meditations. Thus this theme, particularly with reference to its appearance in Sachs's Monologue ("Mad! mad! All the world's mad!") might also be designated as a Motive of Error (*Motiv des Wahnes*).

Soon more pleasant images arise in Sachs's mind; the Melody of the Chorus of Greeting "Awake!" reminds him of the love and veneration which the whole city feels for him (236,16—25; 283,16—25). Gradually this Melody changes to the tender Motive of Delight in Poetry (XXXIII) (236,26 etc.; 283,26 etc.); he thinks of his art, which as

a consolation for the errors of the world, lifts him up into the heaven of poetry. Ascending higher and higher and always more sweetly and tenderly, the violins develop the final passage until the second part of the Chorus of Greeting also appears (236,44 etc.; 283,44 etc.). The Motive of World-Wisdom which reappears fortissimo lets the Master return to his serious meditations. Again a theme from the Cobbler's Song is heard (237,18—20; 284,18—20); then the curtain opens. —

Scene I.

The Master in festive dress sits in the workshop which the sun illuminates brightly; he is absorbed in the "town and world's archives". The merrily tripping Motive of David interrupts the serious mood. David cautiously peeps in at the door, but immediately starts back when he sees Sachs. As in a sudden fright his motive breaks off abruptly, but after a pause it appears again. David has now come into the workshop and proceeds to pile up on the table the contents of the basket Magdalena gave him. His love motive (VIII, 237,30—36; 284,30—36) expresses his feelings for the donor. His joy is interrupted by the protracted tones of the World-Wisdom Motive. Sachs, who has not at all noticed him hitherto, has turned over a leaf of his book with a loud noise; David starts in great fear. But his courage soon returns; his motive re-appears and he approaches the Master humbly and repentantly. But Sachs seems not to hear him and this makes David more afraid. His anxious expectation is expressed in the final passage of his motive, which is repeated as if anxiously questioning; we may here look upon this passage as a **Motive of expectation** (XXXIX, 238,15; 285,15). David tries to excuse himself; here Beckmesser's prelude on the lute (239,19; 287,5) and the Cudgelling Motive return. Suddenly Sachs, who seem-

ingly has not listened to him at all, closes his big book with a noise. With fright David sinks upon his knees. But the Master is in a kind mood and is pleased with the flowers and ribbons. Now David's fear vanishes, the Motive of expectation loses its anxious character and becomes a softly undulating figure of accompaniment (240,20 etc.; 288,12 etc.), which fittingly expresses the tranquil peace of the festive day. The gay colors of the flowers and ribbons cause Sachs again to become absorbed in meditation; the question motive (XXVI b, 241,5 etc.; 288,21 etc.) in the tenderly spun-out form in which we heard it in the scene under the elder tree, reminds him of the happiness, which then came so near to him and which he had yet to relinquish resignedly. He willingly pardons David and requests him to repeat his festival verses. Courageously David begins, but in his confusion he falls into the Melody of Beckmesser's Serenade; but he at once corrects himself. This simple song about St. John the Baptist, is another pattern of popular art in the style of Hans Sachs. The song reminds David that to day is the Master's name-day too; with the merry tones of his Motive he offers Sachs his treasures. Sachs thanks him kindly and tells him to adorn himself for the festival, where he shall be Sachs's stately herald. The embarrassment motive, the sadly sweet melody, which accompanied Eva's anxious question about her lover's fate (XXX), reminds him of the anxiety of the loving couple (244,17 etc.; 293,12 etc.) and the Mastersinger fanfare of the approaching decision. Now it is needful to extend a helping hand to Eva and Walter. David would like best to see his honored Master himself crowned with the prize; with the first Master motive he tries to induce Sachs to take part in the song competition. Finally he leaves, touched by the Master's friendliness, while the sounds of the expectation motive softly die away. It is remarkable how this

theme changes during the progress of the scene. Originally a part of the merry and impudent David-Motive, it is first detached from it as an expression of anxiety, of a bad conscience; eventually in view of Sachs's calmness and mildness it assumes a more and more joyful and at the same time more tender character. So the reflexion of Sachs's serene tranquillity converts David's forward vivacity into quiet modesty.

Sachs remains alone in meditation; the care-laden tones of the World-Wisdom Motive, here truly the Motive of Error (*Wahnmotiv*) lead us to his monologue, during which he thinks over the confusion of the past night, a *pendant* to the Monologue of the second Act. After the Error Motive we first hear the Motive of the Command of spring (248,13-18; 298,13-299,1); then a calm and serene development of the Festival Motive (XXV, 241,21 etc.; 299,5 etc.) reminds Sachs of his peacefully resting city of Nürnberg. But soon a more disturbed motion sets in; the festival motive turns into a motive of strife, and the cudgelling motive is soon added (250,15-18; 301,7-10). What now follows is perhaps the most beautiful part of the whole work, an inimitable masterpiece of instrumentation, of such peculiar and overpowering beauty, that with perhaps the exceptions of the "Forest Murmurs" in "Siegfried" and the "Good Friday spell" in "Parsifal", we know of nothing that could be compared to it. As in "Siegfried" the voices of the forest, through which the rays of the Noonday sun tremble, as in "Parsifal", the flowery meadow glistening with morning dew, so the Master here paints the charm of the sultry St. John's eve with all the tender colors of romanticism. Sweet waves of the perfume of elder blossoms pervade the stillness and glow-worms wend their brilliant ways through the darkness. It was indeed this sense-bewildering Midsummer-night's Magic, which caused all

the mischief. First of all we hear Eva's love motive (XXVIII) which here, as in the second Act, in tenderest pianissimo, sounds forth borne by undulating harp passages (251,1—5; 301,14—302,2). Then softly, like a bantering imp, the serenade melody peeps out (251,5; 302,2). Then the Cudgelling Motive enters, but in the highest tones, tender like the waves of the elder perfume, like an airy fairies' dance. Then the Magic vanishes as the daybreak comes; the night with its phantastic forms gives way before the rising sun of St. John's day. Thus the St. John's Motive joining in charming combinations with the Festival Motive and Walter's Singer Motive terminates the Scene.

Scene II.

The appearance of Walter is marked by harp-passages which enter with a sudden change of key. The whole course of the scene that now follows is pervaded by the Singer's Motive together with the Motive of kind-heartedness, which latter we conceived specially as an expression of the friendship of Sachs towards Walter. Few other themes are heard besides these two. The knight relates a wondrously beautiful dream image; there we hear for the first time the **Motive of the Morning dream** (XXXX, 253,18—20; 305,4—6), with its tender and mysterious harmonies. The serenade melody softly appears once (257,8—9; 309,3—4); also the Spring's Command (258,18—20; 310,13—15) and the first Mastersinger Motive (259,9—10; 311,9—10) return. Sachs's song "My friend, in youth's delightful days", is of great melodic charm, the melody seemingly being formed out of the Singer's Motive. Walter's Mastersong is a melody of surpassing beauty; in the aftersongs of the two verses the love melody celebrates its highest triumph. The return of Sachs's bantering theme (XXXIV) is also worth no-

tice, when he humorously derides the Masters (268,6—7; 321,10—11). Enchanted and touched, Sachs praises the Singer and requests him to compose yet a third verse; but with a violent development of the Spring's Command figure (II b, 271,1—3; 325,1—3) Walter declines this request. As yet he has not found the meaning of his vision. Now again the motives of kindheartedness, of the festival and the love melody are combined magnificently. With the knight's motive Sachs requests his friend to array himself in fitting costume for the festival. Again the dream motive comes in and a little ascending passage, that appears twice, is evidently intended to mark **the dove** Sachs mentions (XXXXI) ("Some bird, sure, must have shown the nest, in which his Master lay"). The festival motive, exchanged several times for the love melody, terminates the Scene in a brilliant orchestral piece. Suddenly Beckmesser's Serenade melody interrupts the festive sounds, leading at once to the Cudgelling Motive. Already we see the Marker approaching, dressed up splendidly, but in a miserable condition, terribly beaten and limping.

Scene III.

The remarkable point of this scene, which at first is purely pantomimic, is the perfect conformity of the music with the gestures of Beckmesser. Every painful twinge of the Marker, every vexing reminiscence, which passes through his thoughts, is faithfully rendered by the orchestra. At first, with the enquiring sounds of the Error-Motive, Beckmesser peeps in at the workshop (273,27—30; 328,18—21). Then he limps forward with the abruptly progressing chords of his Jealousy Motive (XIX), but immediately starts in pain at a *sforzando* chord. This is repeated once more. Now the recollections of last night begin to assail him. In turn we hear the

Cobbler's Motive, the prelude on the lute, the Cudgelling Motive and the Serenade melody. The strokes of the cudgelling motive become more and more violent; Beckmesser again thinks himself pursued (274,26—275,8; 329,16—26). Then jealousy seizes him; the jealousy motive and the knight's motive raise his vexation to the highest pitch (275,10—20; 329,28—330,9). Complacently he tries to drown his rival's theme by his own melody; but in vain. With annihilating strokes the beginning of the jealousy motive overpowers him (275,22—26; 330,11—15). Again the cudgelling motive reminds him of his shameful defeat, then, as if broken, his sinks into Sachs's armchair.

Now the error-motive reappears; here, according to its original significance as a motive of meditation, it designates Beckmesser's tormenting reflections. He meditates upon a new song; fragments of his old melody occur to him, and vainly he tries to put them together (276,13—17; 331,4—8). Suddenly we hear the tender strains of the dream song: his glance has fallen upon the sheet of paper lying before him, upon which Walter's Mastersong is written down. The final passage of the dream melody, powerfully accelerated, expresses his growing rage; he thinks he sees a competitive song by Sachs, and thus believes to have in him another and more dangerous rival. With a violent run, leading to the Marker's motive (XIII), he hides the paper in his pocket, when he hears Sachs coming.

Sachs enters during the joyful sounds of the festival motive. Soon the suppressed rage of Beckmesser breaks out. The jealousy, marker's, cobbler's and cudgelling motives all join together, and apart from them we have a new drastic theme, the special **Motive of Beckmesser's rage** (XXXII, 279,9 etc.; 334,5 etc.). At last the excitement calms down; Sachs declares that he has no intention

of taking part in the Song competition. Beckmesser replies that he has a proof to the contrary. The love melody reminds Sachs of the manuscript, which he left upon the table, and which he now misses. Triumphantly Beckmesser produces the paper. The motive of kindheartedness, spun out to a quiet, bantering melody (283,11; 339,2) accompanies Sachs's dry replies, by which he excites the Marker more and more. He makes Beckmesser a present of the manuscript, knowing full well, that he will most certainly caricature the song and thus be plucked in the safest way. Now Beckmesser's delight is expressed just as boisterously as was his rage previously. When afterwards he glances hastily at the precious sheet, he is met by Walter's dream melody, but this is stifled by the Marker's Motive (287,20—22; 344,6—8). The song does not please him; it reminds him of strains he recently heard. Sachs allays his misgivings with the melody which emanated from the motive of kindheartedness, and he swears to him that he will never own himself to be the poet of the song. Now Beckmesser gives an enthusiastic expression to his joy and to his gratitude with the merry passages of his lute-prelude, until at last he actually falls into the flower-wreath melody (XIV) with which, dancing with glee, he takes his leave from Sachs. Lute passages and the Cudgelling Motive accompany his limping and stumbling departure.

The violent excitement gradually calms down. Thoughtfully the master gazes after the departing marker. The cobbler's motive expresses his pleasure over the successful ruse. He now foresees the happy issue of the strife, which he has engaged in with wily weapons against the marker, and the first blow of which we saw him strike with his cobbler's hammer in the second act. Now we hear festive sounds; the festival motive, interlaced with the St. John's and the singer's motives, leads over to the next Scene.

Eva has entered, festively adorned, yet pale and anxious, during tender *arpeggio* passages, similar to those, which we heard at Walter's entrance at the beginning of the second Scene.

Scene IV.

Besides the motive of gracefulness it is at first the Love-anxiety Motive (XXIX), with its few sweet and yet unspeakably plaintive sounds, which pervades the commencement of the Scene. Eva visits her true friend with a care-laden heart. She tries to hide her heart's anxiety behind complaints about her new shoes. Sachs conforms to this, although he sees through her. He examines the shoe, while the cobbler's motive is heard; then suddenly Walter appears at the chamber door in brilliant knightly array. Eva remains in the same position, as if spellbound by the aspect of her beloved. The tender love motive of Eva (XXVIII) depicts the mute greeting of the lovers. Softly Walter, to whom the aspect of Eva has now revealed the meaning of his dream, which he vainly sought for previously, begins the third verse of his dream song. Only at the close of this the spell which came over Eva is broken. Weeping with joy and gratitude, she falls upon Sachs's breast. He gently leads her into Walter's arms and again tries to hide his emotion behind the mask of humor. With the tune of his cobbler's song he laments the hardships of his trade (304,1 etc.; 363,15). He teases Eva by reminding her of her remarks under the elder tree; during this we hear the love-anxiety motive, the question motive (XXVI a, 305,19—306,1; 366,3—4), the cobbler's motive and the Marker's motive (XXI b, 306,4—5; 366,7—8). But Eva knows well what feelings fill his heart. It is a wondrously touching melody with which she turns from her beloved to her friend, to relieve her heart from the burning feelings of gratitude and to assure Sachs,

that he himself would alone have been her chosen one, if the elementary force of love had not overpowered her. Sachs compares his fate to that of King Mark and is glad to have found the right Tristan for this Isolde. His words are accompanied by two themes from "Tristan and Isolde", by the chromatically ascending, languishing Motive of longing (309,15—18; 371,5—8) and the King Mark Motive (310,1—3; 371,12—14). Such self-quotations are also found in the works of other masters; we need only mention the melody from the "Nozze di Figaro" which recurs in "Don Giovanni". But while in this we rather see an accidental thought of the moment, a musical reminiscence, the recurrence of the Tristan Motives in Wagner's work is fully justified. It is the continuation of a leading motive from one work into another*). Syncopated quaver strokes, which suddenly enter *fortissimo*, announce the appearance of Magdalena and David. In his placid, humorous manner Sachs improvises a baptismal ceremony, by which, according to Mastersinger-custom, the new song of Walter is to receive its name. He begins with the solemn melody of the Chorale of the first Act, interspersing it with that monotonous mode of speech, which we already met with when the rules of the tabulature were read. At the same time he makes David a journeyman, so as to have in him a valid witness of the baptism. A jerky run designates the box on the ear, with which he confers upon him the new dignity. After a short pause, full of expectation, the tender, mysterious harmonies of the dream motive (XXXX, 314,1—6; 376,8—13) sound forth: the song is to be called "the glorious Morning Dream's true story". From this point

*) The quotation is yet more fully explained, if we consider that "Tristan" and the "Mastersingers" with regard to the period of their composition stand close together (vide page 6).

to the beginning of Eva's baptismal verse we have a passage of the most wonderful musical and intellectual beauty: the growing of a new theme from another one (314,7—16; 376,14—377,5). The love-anxiety motive (XXIX) changes, in gradual, almost imperceptible transition, to a new **Motive of the bliss of love** (XXXXIII), which with its easily flowing melody pervades the following quintet. Together with the growth of the bliss-of-love Motive from out of the love-anxiety Motive we have a modulation into ever softer keys, from C major to the tenderest G flat major.

With Eva's baptismal verse the quintet begins; it is a fully justified simultaneous expression of the feelings common to all that are present and are united in joyful expectation. A piece of greater musical beauty than this quintet can probably not be imagined. In the most enchanting polyphony the voices are blended together, although each one is perfectly independent in words and melody, while the orchestra accompanies in the softest *pianissimo*. The ear of the listener is overwhelmed with such a wealth of the sweetest melody and harmony, that it can hardly conceive it all. Eva begins with the bliss-of-love theme; gradually the other voices enter, finally all uniting in the dream-song melody. At last the development of the bliss-of-love Motive in five parts follows. The flowing semiquaver passages, alternately given out by the men's voices, most beautifully accompany the voice of Eva, floating above the others. At the end the love melody appears; united with the bliss-of-love motive it leads to the festival motive, which introduces the music accompanying the change of Scene.

The curtain is closed while the Scene changes and this is accompanied by a broadly constructed instrumental piece, which in vivid dramatic growth depicts the people streaming to the scene of the festival from all sides. First we hear

the festival motive, then flourishing trumpet fanfares sound forth, at last the Motive of Delight in the festival (XXIV) rings out joyously several times (320,11 etc.; 383,16 etc.). Finally the festival motive, the motive of festival-delight, the first Mastersinger Motive, the St. John's Motive, and the trumpet flourishes, all unite to a loudly increasing outburst of rapture until the curtain opens again.

Scene V.

With an organ-point, magnificently carried through in the loudest *fortissimo* (321,17—322,10; 384,17—385,10), a glorious and brilliant picture of the merriest popular life is disclosed before us. Never before, perhaps, a festival of the people has been represented upon the stage with the same degree of truthfulness and dramatic vivacity. The sonorous entrance marches, the popular choruses of the guilds, and the exquisite characteristic dance of the apprentices make this scene an incomparably fascinating one.

The cobbler's procession enters first. In their chorus they naturally use the tunes of their celebrated guildsman Sachs; his cobbler motive introduces their song and a theme from his cobbler's song is also utilized in it (323,1—5; 386,1—5). Fanfares of trumpets announce the arrival of other processions. Journeymen, playing upon toy instruments, march past. With new fanfares the tailors enter, whose chorus is exceedingly rich in charming melodies and characteristic features. Soon afterwards they are replaced by the bakers. They sing about the hardships of a famine with the uncomfortable *unisono* notes of the "defunct-glutton-mode" ("the gormandizer in secret" mode) which we know from David's enumeration of the tones and modes; then passing on to a mirthful tune they sing of the helpful activity of bakers. Again the cobblers and the tailors repeat the refrains of their songs, then the Festival-Delight Motive (XXIV), breaking

out in boisterous merriment and united to the St. John's Motive, announces the approach of specially welcome guests. A boat with richly adorned maidens has come to the shore and immediately a merry dance is arranged. This exquisite measure, with its simple, rocking melody and the uniformly sustained ground-bass, is highly characteristic and is in excellent keeping with the picture of mediaeval popular life unfolded before us. After some hesitation David also joins in the dance, during which the other apprentices constantly try to draw the girl, he dances with, away from him.

New *fortissimo* entries of the Festival-Delight Motive interrupt the dance. The first Mastersinger Motive and fresh trumpet flourishes announce the approach of the Mastersingers. With the greatest brilliancy the orchestra accompanies the entrance of their procession (338,10—340,13; 401,10—403,13). First a repeated powerful presentation of the first Mastersinger Motive; then violin passages lead to the second fanfare-like Master-theme (VI), during the sonorous strains of which the Masters themselves enter, Kothner with the banner at the head of the procession. Another *fortissimo* entry of the first Master-theme terminates the entrance march, which formally corresponds exactly with the beginning and end of the prelude. Sachs now steps forward as speaker. At his appearance the enthusiasm of the people can no longer be suppressed. All voices unite in the glorious Chorus of Greeting. What an overpowering impression this chorus produces! It is not an operatic chorus, simply inserted for the sake of musical effect, without being called for by the action of the play, nay, as a rule, retarding its progress; but the natural expression of the universal love and veneration of the whole town for their Sachs! Deeply touched and moved, Sachs begins his discourse. First of all it is the Motive of World-Wisdom, an expression of

the serious and contemplative side of Sachs's character, which depicts his emotion. Gradually his voice, which at first is tremulous with emotion, gains firmness. The motive of kindheartedness, the Guild-motive, the St. John's motive and the first Mastersinger Motive, then accompany his speech, at the close of which he praises his art-loving Nürnberg with the powerfully marked, magnificent sounds of the festival motive. The same themes predominate in what follows, until Sachs turns to Beckmesser, who relieves his fear with the jealousy motive (XIX, 351,4 etc.; 415,4 etc.) and the Marker Motive (XXIa, 351,7—8; 415,7—8). The first Mastersinger theme gives the signal for the commencement of the contest. In a merry, shortened rhythm it accompanies the heaping up of the mound of turf and Beckmesser's ascent to the top of it. Already the love of chaff begins to show itself among the people, until it breaks out clearly and openly in the mocking chorus, which now follows. This is again a perfect Masterpiece, like the street fight scene of the second Act. The whole mass of the people is divided into twelve independent groups, which in short exclamations give vent to their love of derision. The whole makes the impression of the most unconstrained naturalness. Musically a charming, speaking motive predominates, which also played a part in the prelude: the **Mocking Motive of the people** (XXXXIV, 354,1 etc.; 418,1 etc.). Combined with the first Mastertheme in counterpoint, it forms the musical base of the Mocking Chorus.

The Master fanfare terminates the noise. The apprentices command silence and Kothner's call "Now begin" gives Beckmesser the signal to commence. Fragments of his lute-prelude and his jealousy motive depict his confusion. At last he begins, after a lengthy prelude. He sings Walter's song to his absurd serenade melody, and with the most amusing contortions of words. He has

thoroughly misread Sachs's hasty writing and thus his song overflows with the most preposterous nonsense. The astonishment of the people and of the Masters soon gives way to derision and laughter. With his own jealousy motive they all ridicule him (360,1 etc.; 424,1 etc.). Amid roars of laughter on the part of the people, he finally quits the singer's mound and furiously turns upon Sachs. With the Marker's Motive (XXI a, 366,12 etc.; 430,9 etc.) and the humorous rage motive (XXXXII, 366,16—23; 430,13—20) he throws the manuscript at Sachs's feet and disappears among the crowd.

With the calm and serene melody, which emanated from the Motive of kindheartedness, and with which Sachs previously allayed Beckmesser's fury (Scene III), he now easily pacifies the Masters and the people (368,16 etc.; 432,16 etc.). Finally, with the first Mastersinger Motive, he demands that, being accused, he be allowed to choose a witness, who shall be able to sing the words and melody correctly and who also shall thus prove himself worthy of the prize. As he utters this request, the love melody already points to the witness (371,17—22; 435,17—22), until Walter advances with the serenely calm and stately sounds of his knight's motive. With a theme from Walter's first song: "By silent hearth" Sachs calls upon him to sing (XVIII b, 372,4—11; 436,4—11). The Masters and the people, transported with the noble and graceful bearing of the knight, readily consent, and express their approval in the very tones of the Knight's Motive. Before Walter ascends the Singer's mound, we again hear twice the fluttering, ascending dove passage (XXXXI) (374,8—11; 438,8—11) from the second Scene, now only a musical reminiscence, explained by the fact that in the original sketch of the prize song this very dove was mentioned*).

*) From a letter by H. v. Wolzogen.

The dream motive is heard, while all the people listen silently and full of expectation. To the sounds of his Singer Motive Walter mounts the little knoll with firm step. In melody and words the prize song is essentially a free repetition of the dream-song of the second Scene, but richer in both the voice part and the accompaniment and developed with yet greater brilliancy. The love-melody and the Singer Motive here attain their highest perfection. We may here yet mention another important feature. At the beginning Walter keeps closely to his dream-song, while the Masters eagerly peruse the manuscript. But as soon as he notices, that Kothner lets fall the paper with emotion, he begins to improvise what follows, free from all unpleasant restraint. Transported with the aspect of his beloved, he now knows how to impart the most happy meaning to the image of his dream, as he sees its realisation nearly attained. In soft whispers the people and the Masters express their approval during the pauses of the song. At last the delight of the people can no longer be curbed; quite softly the chorus accompanies the close of the song until the Masters announce the Singer's victory. While the whole chorus praises the Singer in the sweet strains of the love melody, Eva crowns him with the wreath of victory. Here that form of the love melody, which we designated as the Motive of Self-abandonment (XXXI, 387,5—389,7; 451,5—453,7), also returns. Who could resist the charm of this wonderful Scene? What an infinitely tender and fervent yet sonorous strain in which the whole people, overcome by the power of art, give vent to their feelings! At the same time we see a scenic picture of unsurpassable beauty: the motley mass of the people, the magnificently clad masters, Eva with a blissful smile pressing the wreath upon the locks of the kneeling knight; — it is a picture, upon which the eye rests with rapture.

With the first part of his Wisdom Motive (XXXVIII a, 389,7—9; 453,7—9) Sachs turns towards the people, who cheer him joyously and with the closing phrase of the Chorus of Greeting (391,3—6; 455,3—6) express their delight in the success of his plan. Then we hear the Master fanfare solemnly, here quite specially the Motive of the Master-prize and of the portrait of King David: Pogner advances towards the knight in order to adorn him with the David-portrait, the symbol of the Master dignity. But Walter turns away refusing the ornament. His Singer Motive, leading to the tender Bliss-of-love Melody betrays his thoughts (393,4—9; 457,4—9). He owes the possession of his beloved to his own art, not to that of the Mastersingers; and therefore he wants to be happy in his love, without having the Master dignity. Then it is Sachs who appeases also this last conflict and who teaches Walter at least to respect, if not to love the Master's art. The first Mastersinger Motive in intimate combination with the love melody, to which later on the Master fanfare and the festival motive are added, accompany his warm and urgent words. Walter is willingly converted to a recognition of the value of the Master's art. While the whole people, with the splendid sounds of the Master fanfare, repeat the closing words of Sachs, the knight is adorned with the Mastersinger badge. Eva takes the wreath of victory from the head of her beloved, in order to present it to Sachs, the helpful and self-denying friend, in grateful veneration. Again in highest splendour, we hear the principal motive of the work, the first Mastersinger Motive; celebrating the reconciliation and the union of the old and the new arts and accompanying the joyous shouts of the people, it leads to the end.

Thematic Analysis of the Prelude. *)

The prelude depicts the course of the action in short outlines, omitting everything that is not essential. Only a few motives are employed. Neither the motives of Hans Sachs nor those of Eva, neither David's, nor Magdalena's, nor Beckmesser's motives are to be found here. Only the pith of the action: the Mastersingers and, by way of contrast, Walter, his love, his combat and victory and his reconciliation with Masterdom, form the subjects of the prelude. Both the Mastersinger Motives (V and VI) and a part of the chorus of greeting: "Awake!", the latter as an expression of the great favor in which the Masters are held by the people, here represent the Mastersingers. We meet Walter first of all as the Singer (I), then as the love-stricken, enthusiastic youth, in the Spring's Command (IIb) and Love question (IX) Motives. The people are represented by their Mocking Motive (XXXXIV).

First Division: The Mastersingers contrasted with Walter von Stolzing (1,1—5,2; 1,1—4,11).

A. (1,1—2,7; 1,1—2,6.)

The principal motive of the whole work, the first Mastersinger Motive, given in powerful chords by the whole orchestra, opens the prelude. The opening bars,

*) Compare page 13.

which proceed in stately gravity are followed by less powerful passages, given by the string quartet and the wood wind and these lead to a second *fortissimo* entrance of the Motive.

This subdivision depicts in a general way the character of the Mastersingers *), faithfully devoted to art, yet at the same time stiffly pedantic.

B. (2,8—17; 2,1—10.)

Softly Walter's Singer Motive appears in four tender entries of the flute, oboe, flute and clarinet respectively. We see how Walter, attracted by the idea of Master-singing, tries to approach the Master's circle.

C. (2,18—3,19; 2,11—3,8.)

But his approach remains unheeded; unheard his Singer Motive is lost in *Crescendo* violin passages from which the brilliant Master fanfare is developed.

D. (3,20—5,2; 3,9—4,11.)

Now follows a longer piece of sonorous and rather more *cantabile* character **), in which the first Master-singer Motive, in a powerful and somewhat rough-sounding instrumentation, and the closing part of the chorus of greeting (4,24—5,2; 4,7—11) are prominent.

The first division, therefore, essentially represents Masterdom in its strict exclusiveness regarding strange elements (the rough harmonisation of the first Master-theme) and with reference to the favor it enjoys on the part of the people (chorus of greeting). The short appearance of Walter's Singer Motive forms a

*) Compare page 13.

**) Here, as elsewhere, the valuable hints about the performance of the prelude are utilized, which Wagner has left us in his treatise "On Conducting." (Ges. Schr., vol. VIII, p. 399 etc.)

contrast, but in the face of the Master themes it does not yet attain any further development.

Second Division: Walter's love-wooing (5,3—6,17;
4,12—5,18).

E. (5,3—10; 4,12—19.)

Walter's love for Eva now steps in as a new dramatic element, first of all in the four times repeated entrance of the love question motive (IX). Increasing from *piano* to *fortissimo*, in a peculiar syncopated rhythm, accompanied by expressive violoncello passages*), leading to a softer key with every renewed entrance, it depicts the repeated, passionate love-wooing of Walter. The contents of this part therefore correspond to the first Scene of Act I and finds its exact counterpart in the passage: "When shall I see you?" (29,10 etc; 29,10 etc.)

F. (5,11—6,17; 4,20—5,18.)

A *poco rallentando* in the last bar of the preceding division introduces the appearance of the love melody. In diminished rhythm it assumes a passionate, almost hasty character through the vivid figuration. The tenderness of the theme must therefore be guarded through a corresponding retardation of the *tempo*. This passage will be most correctly conceived as a "secretly whispered declaration of love"**).

Now the Spring's Command Motive also enters in shortened form (II b), taken up by various instruments in its repeated return. In the bass it is joined by the love-melody, given twice most expressively by the horn (6,4 and 10; 5,5 and 11). The Spring's Command passages

*) Compare page 14.

**) Ges. Schriften, vol. VIII, page 401.

become more and more restless and passionate until the powerful *crescendo* is suddenly stopped by the first Mastersinger Motive. — With his spring-imbued wooing Walter wins Eva's heart by storm and then courageously faces the Masters, in order to win the Master-honours.

Third Division: The Song Trial (6,18—7,16; 5,19—6,10).

G. (6,18—7,16; 5,19—6,10.)

This division corresponds to the last Scene of Act I; it shows us the struggle between the Spring's Command and the first Mastersinger Motives. The latter, given *piano* and *staccato* by the woodwind in a shortened rhythm, drastically paints the pedantism of the Masters. In vain the Spring's Command Motive tries to penetrate; it is ruthlessly stifled by the doubly intertwined Master-passages and yet it finally again strives for mastery. — Walter has issued from the combat with undaunted courage. Repulsed by the Masters he now proceeds to compete for the bride in open contest.

Fourth Division: The Prize-Judgment (8,1—14,1;
6,11—11,1).

H. (8,1—13; 6,11—7,5.)

The mocking motive of the people (XXXXIV; "Does not seem the right one"*) is developed at some length. Thus a third element, a mediating one, appears, viz: the people. In connection with the first Mastersinger Motive the mocking motive is probably, on the one hand, intended to portray the festive throng of the people on the scene of the festival, and on the other to point to the part taken by the people for Walter and against Beckmesser. — A powerful *crescendo* leads to the next portion.

*) These words ought to be substituted for others now in the small edition of the Vocal score. (Translator.)

I. (8,14—9,6; 7,6—12.)

Trumpets and trombones sound forth the first Mastersinger Motive with highest force and might. Here the climax is reached. The impressive notes proceed powerfully, accompanied by a merry crowd of violin passages in the highest register. — It is the solemn entrance of the Masters amid the merriment of the people. Gradually the mighty sound-waves die down until the love melody appears afresh.

K. (9,7—10,4; 7,13—8,9.)

The following divisions depict Walter's prize singing and its effect upon Masters and people. Thus we first hear the love melody, now rhythmically doubled and broadly developed, in contrast to its first clandestine entry. Accompanied by both the Master Motives it enters softly, but becomes ever louder and more confident.

L. (10,5—8; 8,9—12.)

A short recurrence of the mocking motive indicates the applause of the people.

M. (10,9—11,6; 8,13—9,4.)

The second, ardent development of the love melody follows, symphonically interwoven with the first Mastersinger Motive and designating the complete victory of Walter.

N. (11,7—13,3; 9,5—10,9.)

Now we hear the festive Master fanfare twice. — Walter is crowned with the victor's wreath and solemnly admitted to the Master's guild. The second development of the fanfare-theme, which here occurs also as the motive of the Master prize, in loudest *fortissimo* and surrounded by joyous passages in the treble and the bass; then again

the closing part of the chorus of greeting with an energetic triplet accompaniment, all this unites to form a particularly brilliant tone picture. Shakes, which ascend to the highest height, lead to

O. (13,7—14,1; 10,10—11,1.)

the last entry of the first Mastersinger Motive. Played by the whole orchestra in greatest breadth and a weighty double *fortissimo*, it leads to the closing chord which is richly adorned by passages from the mocking motive of the people.

Thus Mastersinging stands forth as magnificently as it has never done before, reconciled with true art, to which it had become a stranger, and newly strengthened by this art.

Table of Leading Motives.

The Mastersingers.

1. **The first Mastersinger Motive (V).** Inner essence of the art of Mastersinging.
2. **The Motive of Masterdom, the Master-fanfare.** Motive of the portrait of King David, of the Master-prize (VI). Exterior, brilliant side.
3. **The Guild Motive (XV);** pedantry.

Walter von Stolzing.

1. **The Singer's Motive (I).** The singer.
2. **The Command of Spring (II a and b).** The youth.
3. **The Knight's Motive (XVII).** The knight.
4. **The love melody (III).** }
5. **The love question (IX).** } The lover.
6. **Motives from "By silent hearth" (XVIII a and b).**
7. **The Motive of Delight in Song (XX).**
8. **The Motive of the Morning Dream (XXXX).**

Eva.

1. **The Motive of gracefulness (XXVII).**
2. **The love Motive (XXVIII).**
3. **The Motive of the love anxiety (XXIX).**
4. **The Motive of the bliss of love (XXXXIII).**
5. **The Motive of Embarrassment (XXII and XXX).**
6. **The Motive of yielding or Self-abandonment (XXXI).**

Hans Sachs.

1. The Motive of Kindheartedness (XXIII).
 2. The Motive of Wordly wisdom, the Error Motive (XXXVIII).
 3. The cobbler's Motive (XII).
 4. The Motive of Delight in poetry (XXXIII).
 5. The question Motive, irony (XXVI).
 6. Bantering theme (XXXIV).
 7. Theme from the chorus of greeting. Veneration on the part of the people.
- } The humorist.

Beckmesser, the Marker.

1. The Marker's Motive (XIII).
 2. The Beckmesser Motive, passionate form of the Marker's Motive (XXIa and b).
 3. The jealousy Motive (XIX).
 4. The prelude on the lute (XXXII).
 5. The serenade Melody (XXXVI).
 6. The rage Motive (XXXII).
- } The singer.

David and the Apprentices.

1. The Motive of David (VII).
2. David's love Motive (VIII).
3. The Motive of Expectation (XXXIX).
4. The noisy passage of the apprentices (X).
5. The Mocking song of the apprentices, the flower-wreath melody (XIV).
6. The Student Motive (XI).

St. John's Festival.

1. The St. John's Motive (XVI).
2. The festival Motive, Motive of the city of Nürnberg (XXV).
3. The Motive of Delight in the festival (XXIV).

Various.

1. The endgelling Motive (XXXV).
2. The Motive of Magdalena (IV).
3. The mocking Motive of the people (XXXXIV).
4. The dove passage (XXXXI).

THE MASTERSINGERS.

I. The Singer's Motive. (305, 6-10) *

Two staves of music. The first staff is marked 'a.' and the second 'b.'. The first staff is marked *pp dolciss.* and the second *p dolce espressivo*. The music is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

IIa. The Command of Spring. (174; 2-4)

Two staves of music. The first staff is marked *più p*. The second staff has lyrics: 'Lenzesse. bot, die sü.sse Noth.' and is marked *f* and *p*. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

IIb. The Command of Spring. (5,1)

Two staves of music. The first staff is marked *più p*. The second staff has a trill marked with a '3' and a '7'. The music is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

III. The love melody. (320, 4-8)

Two staves of music. The first staff is marked *p dolce*. The second staff has a trill marked with a '3'. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

Two staves of music. The first staff has a trill marked with a '3'. The second staff has a trill marked with a '3'. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

IV. The Motive of Magdalena. (19, 4-7)

Two staves of music. The first staff is marked *p*. The second staff has a trill marked with a '3'. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

*) Die Zahlen bezeichnen Seite und Takt des 8^{ten} Kl. Klavierauszuges.

V. The first Mastersinger Motive. (1, 1-13).

Sehr mässig bewegt, durchweg breit und wuchtig.

ff sehr kräftig und gehalten

*Tr. **

sempre f

rinforzando

cresc.

ff

VI. The Master-fanfare.

(402, 15)

VII. The Motive of David.

(284, 21)

staccato scherzando

VIII. David's love Motive. (25, 12-17)

p

p

etc.

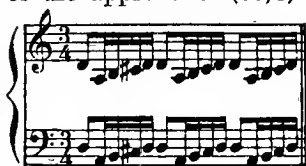
IX. The love question. (4, 12-13)

Bewegt.

molto espress.



X. The noisy passage of the apprentices. (33, 1)



XI. The Student Motive. (35, 16)



XII. The cobbler's Motive. (212, 16)

Kräftig bewegt.



XIII. The Mar-



ker's Motive. (55, 6-11)



XIV. The Mocking-



song of the apprentices. (56, 5-12)



XV. The Guild Motive. (60, 3-4)



XVI. The St. John's Motive. XVII. The Knight's Motive. (90, 15-16)
(71, 6-7)



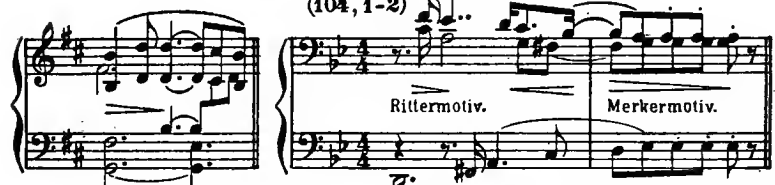
XVIIIa and b. Motives from "By silent hearth".

a. (96, 6-8)

b. (96, 15-16)

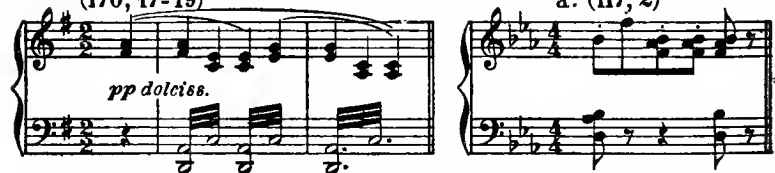


XIX. The jealousy Motive.
(104, 1-2)



XX. The Motive of Delight in Song. XXIa and b. The Beckmesser
(170, 17-19)

a. (117, 2)



Motive.

b. (190, 6)

XXII. The Motive of Embarrassment.
(185, 7-9)



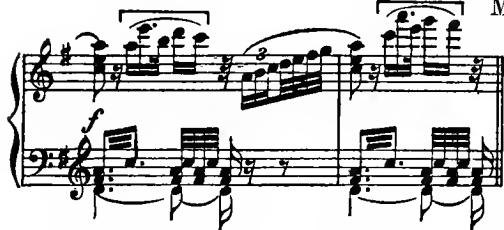
XXIII. The Motive of Kindheartedness. (306, 5-7)



XXIV. The Motive of Delight in the festival. (152, 4-6)
Lebhaft, doch nicht zu schnell



Johannismotiv.

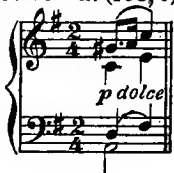


Johannismotiv.

XXV. The festival Motive. (327, 11-15)
Etwas breit.



XXVI. The question Motive. a. (168, 2)



b. (176, 15-177, 3)



XXVII. The Motive of gracefulness. (176, 1-4)

Mässig.



XXVIII. The love Motive. (204, 4-9)



XXIX. The Motive of the love anxiety. (354, 3)



XXX. The Embarrassment-Melody. (187, 12-188, 2)



XXXI. The Motive of yielding. (452, 5-453, 7)



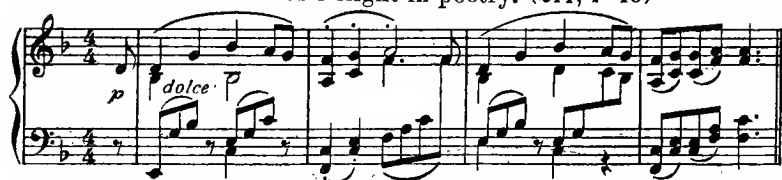
XXXII. The prelude on the lute. (210, 5-6, 212, 5 u.9)
Open strings of the lute.



b.



XXXIII. The Motive of Delight in poetry. (214, 7-10)



XXXIV. Bantering theme. (234, 3-5)



XXXV. The cudgelling Motive. (259, 4-260, 1)



XXXVI. The serenade Melody. (241, 1-3)



XXXVII. Theme from the chorus of greeting.

a.. (267, 4)

(b. 275, 2)



Mein! dort schlägt sich mein Mann! Im-mer ran, wer noch wagt!

XXXVIII. The Motive of Wordly Wisdom. (283, 1-9)

Etwas gedehnt.

a. *ausdrucksvoll* *f dim.* *p*

b. I.

II. *p ausdrucksvoll*

XXXIX. The Motive of

p staccato

Expectation. (285, 14-15) XXXX. The Motive of the Morning Dream. (376, 8-13)

p *più p dolce*

XXXXI. The dove passage.

(326, 13-14)

p dolce

XXXXII. The rage Motive.

(334, 6)

ff

XXXIII. The Motive of the bliss of love. XXXXIV. The mocking motive

(377, 6) *Langs. doch leicht fließend.*

of the people. (420, 3-4)

p dolce

Scheint mir nicht der Rechte.
I. Meistersingermotiv.

DIE MEISTERSINGER VON NÜRNBERG.

Die Meistersinger von Nürnberg. (The Master-Singers of Nuremberg.) English words
by *H. & F. Corder.* Vocal Score in 8^o n. 18 0

Einzeln daraus:

Nr. 1.	Pogner's Address (Bass).		
	„Then hear, and mark me well“	4	0
„ 2.	Walter before the Master Guild (Tenor).		
	„By silent hearth in Winter tide“	4	0
„ 2bis.	Id. id. (Baritone)	4	0
„ 3.	Walter's Trial Song (Tenor).		
	„Now begin, so cries through the Woodland the Spring“	4	0
„ 3bis.	Id. id. (Baritone)	4	0
„ 4.	Sachs' Monologue (Bass).		
	„The Elder's scent is waxing“	4	0
„ 5.	Sachs' Cobbler Song (Bass).		
	„Tooral looral“	4	0
„ 6.	David's Lay of St. John's Day (Tenor).		
	„St. John stood on the Jordan's strand“ .	2	0
„ 7.	Sachs' second Monologue (Bass).		
	„Mad! Mad! All the World is mad“ .	4	0
„ 8.	Walter's Dream Song (Tenor).		
	„Morning was gleaming with roseate light“	4	0
„ 8bis.	Id. id. (Baritone)	4	0
„ 9.	Shoemaker's Chorus (4 Male Voices).		
	„Saint Crispin Honour him“	2	6
	In score and parts.	4	0
„ 10.	Tailor's Chorus (4 Male Voices).		
	„When Nuremberg besieged did stand“ .	2	6
„ 11.	Quintet (S. S. T. T. B.)		
	„Dazzling as the dawn that smiles upon my glee“	4	0
„ 11bis.	Eva's Baptismal Speech (Soprano).		
	„Dazzling as the dawn that smiles upon my glee“	2	0
„ 12.	Greeting to Sachs (mixed Chorus).		
	„Awake! Draws nigh the break of day“	1	6
„ 12bis.	Id. id. (Soprano solo)	1	6
„ 13.	Walter's Prize Song (Ténor).		
	„Morning was gleaming with roseate light“	4	0
„ 13bis.	Id. id. (Baritone)	4	0
„ 14.	Sachs' Songs (Bass).		
	„Disparage not the Masters ways“ . . .	4	0

DIE MEISTERSINGER VON NÜRNBERG.

Les Maîtres Chanteurs de Nuremberg.	Partition	s. d.
	pour Piano et Chant. 8 ^o . Version	
	française de <i>Victor Wilder</i> .	.. 20 0
id.	Livret	n. 2 0
C. Benoit.	Les Motifs typiques des Maîtres Chanteurs	
	de Nuremberg. (Musikalischer Leitfaden.)	n. 1 6

Séparément:

Nr. 2.	Walther devant la corporation des Maîtres	
	(Tenor)	
	(Au coin du feu, dans l'âtre clair) . . .	4 0
„ 4.	Monologue de Sachs (Basse).	
	(Que l'air ce soir)	4 0
„ 7.	Méditation de Sachs (Basse).	
	(Rien, rien, quel aveugle)	4 0
„ 11.	Quintette (2 Sopran, 2 Tenor et Basse)..	4 0
„ 11 bis.	Air d'Eve (Sopran).	
	(Rêve poétique)	2 0
„ 13.	Chant de concours de Walther (Ténor).	
	(L'Aube pleurait ses perles)	4 0
„ 13 bis.	Id. id. (Baryton) . .	4 0

Für Pianoforte zu 2 Händen.

Vollständiger Clavier-Auszug.	n. 18 0
Vorspiel (Ouvverture), Original-Ausgabe	4 0
id. bearbeitet von H. von Bülow	5 0
id. (Einleitung) des dritten Actes	2 0
Behr, F. Am stillen Herd. Salon-Transcription.	4 0
— Walther's Preislied. Salon-Transcription.	4 0
Beyer, F. Op. 36. Répertoire des jeunes Pianistes	
Nr. 109	3 0
— Op. 43. Bouquet de Mélodies Nr. 88 .	4 0
Brunner, C. T. Drei Tonstücke:	
Nr. 1. Am stillen Herd	3 0
„ 2. Am Jordan	3 0
„ 3. Sei' euch vertraut	3 0
Bülow, H. von. Versammlung der Meistersingerzunft	3 0
— Quintett aus dem 3. Act, Paraphrase	3 0
Cramer, H. Potpourri Nr. 172	4 0
— Marsch	2 6
— Tanz der Lehrbuben	3 0
Jaell, A. Op. 137. Zwei Transcriptionen:	
Nr. 1. Walther's Werbegesang (1. Act)	4 0
„ 2. Walther's Preislied (3. Act) .	4 0
— Op. 148. Am stillen Herd. Transcription.	4 0

DIE MEISTERSINGER VON NÜRNBERG.

	<i>s. d.</i>
Lassen, E. Salon-Transcriptionen:	
Heft 1. Aufzug der Zünfte. — Walther's Gesang. — Beckmesser's Ständchen. — Walther's Preislied.	4 0
„ 2. Choral. — Sachsen's Monolog. — Finale des 1. Actes. — Tanz der Lehrbuben. — Sachsen's Schusterlied. — Chor der Lehrbuben. — Marsch der Meistersinger	4 6
Leitert, G. Op. 26. Transcription	3 0
Liszt, F. Am stillen Herd (Eigth. nur für England u. Frankreich.)	5 0
Raff, J. Reminiscenzen:	
Heft 1. Choral. — Chor der Lehrbuben. — Walther's Gesang. — Finale . . .	4 6
„ 2. Scene zwischen Walther und Eva. — Sachsen's Schusterlied. — Strassentumult (Finale)	4 0
„ 3. Volkslied vom heiligen Johannes. — Ensemblestück. — Tanz	4 0
„ 4. Die selige Morgentraum-Deutweise. — Aufzug der Zünfte. — Marsch der Meistersinger	4 6
Rübner, C. Concertparaphrase	6 0
Rupp, H. Walther's Preislied. Transcription . . .	3 0

Für Pianoforte zu 4 Händen.

Vollständiger Clavier-Auszug	n. 24 0
Vorspiel (Overture), eingerichtet von C. Tausig. .	6 0
id. id. eingerichtet von A. Horn . .	5 0
id. (Einleitung) des dritten Actes	2 0
Beyer, F. Op. 112. Revue mélodique Nr. 56 . .	4 0
Bülow, H. von. Versammlung der Meistersingerzunft. Paraphrase	4 0
Cramer, H. Potpourri Nr. 82	6 0
— Marsch	4 0
Rupp, H. Walther's Preislied. Transcription . . .	4 0
Vilbac, R. de. Illustrations. En 2 Suites, chaque	6 0

Für 2 Pianoforte zu 4 Händen.

Behn, H. Vorspiel. In Partitur	7 0
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Für 2 Pianoforte zu 8 Händen.

Deprosse, A. Vorspiel	9 0
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Für 3 Pianoforte zu 12 Händen.

Livonius, A. v. Vorspiel	12 0
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DIE MEISTERSINGER VON NÜRNBERG.

Für Orgel.

	s.	d.
Hänlein, A. Choral aus dem 1. Act	2	0
— Chor (Wach auf) aus dem 3. Act	1	6
Lux, F. Einleitung zum 3. Act.	2	0
Westbrook, W. J. Preislied	2	6
— Ouverture.	4	0
— Quintett	2	6

Für Harmonium.

Kastner, E. Op. 5. Paraphrase	3	0
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Für Harmonium und Pianoforte.

Reinhard, A. Vorspiel	7	0
— Einleitung zum 3. Act	4	0
— Walther's Preislied	4	6

Für Harfe.

Oberthür, C. Walther's Preislied	4	0
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Für Violine.

Küffner, J. Repos de l'Etude Cah. 30.	2	0
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Für Violine und Pianoforte.

Vorspiel	5	0
id. (Einleitung) des 3. Actes	3	0
Goltermann, G. Walther's Lied	2	6
Gregoir, J. & Léonard, H. Duo Nr. 35	2	6
Singelée, J. B. Op. 137. Fantaisie brillante	6	0
Wichtl, G. Op. 98. Nr. 1. Petit Duo	4	6
Wickede, Fr. von. Lyrische Stücke:		
Nr. 1. Walther vor der Meisterzunft	4	0
„ 2. Walther's Preislied	4	0
Wilhelmj, A. Walther's Preislied. Paraphrase.		

Orchester-Partitur

3 0

Mit Orchester - Begleitung

4 0

Mit Pianoforte - Begleitung

6 0

Für Violoncell und Pianoforte.

Goltermann, G. Walther's Lied	2	6
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Wickede, Fr. von. Lyrische Stücke:

Nr. 1. Walther vor der Meisterzunft 4 0

„ 2. Walther's Preislied 4 0

Für Contrabass und Pianoforte.

Storch, E. Walther's Preislied	3	0
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DIE MEISTERSINGER VON NÜRNBERG.

Für Flöte.

s. d.

Küffner, J. Repos de l'Etude Cah. 30 2 0

Für Flöte und Pianoforte.

Popp, W. Op. 302. Transcriptionen Nr. 1 und 10, jede 4 0

Für Cornet à Piston und Pianoforte.

Kuhnert, A. Walther's Traumlid 4 0

— Walther vor der Meisterzunft 4 0

Trios.

Ritter, A. Drei Paraphrasen für Pianoforte, Violine und Harmonium:

Nr. 1. Scene unter dem Fliederbaum 6 0

„ 2. Quintett 4 0

„ 3. Walther's Preislied 5 0

Quartette.

Lux, F. Vorspiel und Quintett des 3. Actes, für Pianoforte, Violine, Violoncell und Harmonium 8 0

Ritter, A. Sechs kleine Stücke für 2 Violinen, Viola und Violoncell 8 0

Quintette.

Ritter, A. Vorspiel für Pianoforte, 2 Violinen, Viola und Violoncell 4 0

Ritter, A. Vorspiel (Einleitung) des 3. Actes, für Pianoforte, 2 Violinen, Viola und Violoncell. 4 0

Für Orchester.

Vorspiel (Ouvverture) Partitur n. 6 0
Orchesterstimmen n. 10 0

Id. für grosses Militär-Orchester, bearbeitet von

A. Abbas Partitur n. 6 0

Orchesterstimmen n. 13 0

Vorspiel (Einleitung) des 3. Actes — Tanz der Lehrbuben. — Anzug der Meistersinger und

Gruss an Hans Sachs . Partitur n. 6 0

Orchesterstimmen n. 16 0

Apotheose des Hans Sachs, für Orchester und gemischten Chor Partitur n. 10 0

Orchesterstimmen n. 5 0

Chorstimmen . n. 1 0

DIE MEISTERSINGER VON NÜRNBERG.

Finale des III. Actes: Chorstimmen zum Concert-gebrauch	s. d.	o 6
(Partitur und Orchesterstimmen werden leihweise abgegeben.)		
Stasny, L. Op. 140. Potpourri für kleines Orchester	8	o
Hünn, C. Divertissement für Orchester	8	o

Fünf Gedichte.

Für eine Frauenstimme mit Begleitung des Pianoforte.

Für Sopran	7	o
Für eine tiefere Stimme	7	o

Einzeln:

Nr. 1. Der Engel. (The Angel)	2	o
„ 2. Stehe still. (Stand still)	2	6
„ 3. Im Treibhaus. (In the Hothouse)	2	o
„ 4. Schmerzen. (Pains)	2	6
„ 5. Träume. (Dreams)	2	6
Id. Version française de <i>Victor Wilder</i>	7	o
Träume (aus den fünf Gedichten) für Violine mit Orchester-Begleitung	4	o
Id. für Violine (od. Violoncell, od. Flöte, od. Clarinette, oder Oboe) mit Pianoforte-Begleitung	4	o
Id. für Orchester bearbeitet von L. Stasny	6	o
Id. für Pianoforte zu 2 Händen	3	o
Id. für Sopran mit Orchesterbegleitung. Partitur n. Stimmen n.		
Léonard, H. Fünf Gedichte, übertragen für Violine und Pianoforte	7	o
— Der Engel, für Violoncell und Pianoforte	3	o

Huldigungs-Marsch

für

Ludwig II, König von Bayern.

Für grosses Orchester	Partitur	n. 5	o
	Orchesterstimmen n.	10	o
Für das Pianoforte		4	o
Für das Pianoforte übertragen von H. von Bülow		o	
Für das Pianoforte zu 4 Händen von H. von Bülow		4	6
Für 2 Pianoforte zu 8 Händen		8	o
Für Orgel von W. J. Westbrook		4	o
Für Militärmusik (Original)	Partitur n.	—	—
	Stimmen n.	—	—

